BHASA'S

PRATIMA-NATAKA

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BANGALORE CITY

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महाकवेर्भासस्य

प्रतिमानाटकम्

[The Statues Play]

WITH

AN EXHAUSTIVE INTRODUCTION,
A LITERAL ENGLISH TRANSLATION, NOTES, Etc.

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INTRODUCTION

A. BHASA : His Date, Life and Works

1. THE BHASA PROBLEM.

Preliminary :—Bhasa was known only by reputation through the references[1] to him by merited writers such as Kalidasa[2] and Bana,[3] until 1912 when[4] the late Pandit Ganapati Sastri of Trivandram published the following thirteen[5] Sanskrit Plays—

1. Pratijna Yaugandharayana, 2. Svapna-Vasavadatta, and
3. Avimaraka (*Three Brihatkatha plays*)
4. Pratima and 5. Abhisheka, (*Two Ramayana plays*)
6. Madhyama-Vyayoga, 7. Pancharatra, 8. Duta-Vakya,
9. Duta-Ghatotkacha, 10. Karna-bhara and 11. Uru-bhanga (*Six Mahabharata plays*)
12. Balacharita (*One Krishna play*)
13. Charudatta (a fragment). (*One Folklore Play*).

None of these plays bore the name of the author. Hence the learned editor, adducing a few arguments, put forth his view that—

(1) All the 13 plays formed the work of one and the same person ; and (2) *That* writer was the great Bhasa owned by Bana and Kalidasa, as their worthy predecessor.

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1 Twentyfive different references to Bhasa and his works are collected together in Appendix C to C.R. Devadhar's edition of the plays entitled 'Bhasa-nataka-chakram'.

2. 'प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धान्.... '—मा० मित्रम्०

3. सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः । सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

—Harshacharita.

4 The Pandit states in his 'Bhasa's plays—A Critical Study' that he came across a palm leaf manuscript of ten *Rupakas* in 1909 and that in a subsequent tour he secured Mss. of the other three plays Nos.4,5 & 8 above. All the plays were first published in the Trivandram Sanskrit Series.

5 A play called ***Yajnaphalam*** dealing with the story of the Bala-kanda of the Ramayana was published in 1941 and attributed to Bhasa by its editor Rajavaidya Jivaram Kalidasa Sastri of Gondal. This has been since shown to be a spurious work.

(1) All the 13 Plays, by a Single Author: —A close examination of all these plays reveal that there are these common features among them—

1. All the plays begin with the stage direction नान्द्यन्ते ततः प्रविशति सूत्रधारः. After this a benedictory verse is found, with which the *Sutradhara* commences the prologue of the play. But the classical plays open with the benedictory verse, after which the *Sutradhara* is introduced with the direction ततः प्रविशति सूत्रधारः. Another strange feature of the opening stage direction in all these Trivandram plays is the repetition of the same idea in अन्ते and ततः.

2. The customary practice of mentioning the names of the author of the play, his patron etc. in the prologue is totally absent in these plays.

3. The prologues usually called प्रस्तावना are termed स्थापना here.[6]

4. The *Bharatavakya* is the same[7] in most of these plays.

5. The style and language are strikingly similar.

6. In many of these plays the device of 'Unintentional Dramatic replies' (पताकास्थान) and the figure of speech मुद्रा[8] (*Paranomasia*) for the opening verse, are used.

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6 Karnabhara is an exception where it is called Prasthavana; the Pratijna has a variant ***Amukham*** for Sthapana and there is no such expression at all in the case of Balacharitam ; See Critical study P. lo ; and Paranjpe's note on Sthapana in his edition of Madhyamavyayoga.

7. इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् ।
महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥ } is the भरतवाक्य in Sv. Bala. and Dv.

भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु ।
इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥ } in Py. Avi, Abhi and in Pancha. l 2

It is only the above mentioned seven plays that have 'Rajasimhah prasastu nah, in their Bharatavakya. The Pratima and the Karna. have merely 'Raja bhumim prasastu nah.' In all these plays, we have the word ***Bharatavakya*** before the valedictory verse excepting in the case of Pancha, There is no such verse in the Charu. and Dgh., while in the MV the last verse simply refers to ***Upendra***, and in the Uru there is a split verse at its end.

8 See Panca. Pratijna. Svapna & Pratima.

7. The same names of minor characters, the same type of grammatical irregularities, the same ideas, sentences and expressions[9] repeat themselves in these plays.

8. Bharata's rules of dramaturgy are not observed in these plays, in as much as deaths, duels and battles are shown and water is actually brought on the stage.

9. Stage directions are many a time wanting and to be supplied by the readers.[10] The directions given are very brief and indicate rapid action, as for instance in '*Exit & re-enter*.'

10. The names of the plays are to be found only at the end (in the colophon).

These striking similarities in the thirteen plays convince any reader of their common authorship.[11]

(2) Bhasa : the Author of all these plays :—

A careful study of these plays also reveal that—

(*a*) The grammatical and dramaturgical rules of Panini and Bharata are not applicable to these plays, which fact shows that they must have been composed before those rules were framed.

(*b*) The frequent use of the expletives च, हु, etc. in the slokas, the large number of the Anustubh metre, the simplicity of diction (many a time inadequate to bring out the ideas intended), and the absence of the classical figures of speech take them nearer the epic style of the Ramayana and the Mahabharata.

(*c*) Many of the ideas contained in these plays are to

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9 See C R Devadhar's 'Plays ascribed to Bhasa, their Authenticity & Merits', where he has noted several such repetitions.

10 Cf. for Instance in the Pratijna 11 P, 25, *l*, 3, the direction ***Pranipathya*** is necessary at the beginning of the speech of the Kanchukiya as the king says later उत्तिष्ठोत्तिष्ठ etc. In the Panca. P.9 several persons are introduced to the king. The stage direction relating to their appearance on the stage is not found.

11 Prof. De appears to doubt even tbis. See his article 'The Dramas ascribed to Bhasa' in I H Q XVII pp 415 ff, R.V. Jagirdar maintains a similar view. See his 'Drama in Sanskrit Literature', pp 74 f.

be seen in the works of Kalidasa,[12] Asvaghosha,[13] Sudraka,[14] Visakhadatta[15] and many others, who owe their indebtedness to the author of them.

These and similar facts make the readers believe that the author of these plays must be anterior to Panini, Bharata, Kalidasa, Sudraka and such others. But who could he be ?

Among these 13 plays, there is one by name *Svapnavasavadatta* which is ascribed to Bhasa by Rajasekhara in

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥—सूक्तिमुक्तावली.

This coupling of one of the plays with the name of Bhasa establishes that all the other works too (claiming the same authorship) must be by Bhasa, who alone has to his credit a नाटकचक्र.

Bana observes in his *Harshacharita* that " Bhasa gained as much fame, by his plays, begun by the stage-directors, containing many and varying characters, and stirring dramatic episodes, as by (the erection of) temples constructed by architects, with several stories and banners[16]." The Trivandram plays have all the above features and hence they must be by Bhasa. This Bhasa must be the same as the one owned by Kalidasa as his predecessor and spoken of as a *muni* [17] by Jonaraja.

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12 See Ganapati Sastri Op cit. and his Intro, to Svapna & Pratima,

13 Pratijna I 18 has been transformed by Asvaghosa in the following sloka of his Buddhacharita, XII 60.

काष्ठं हि मथ्नन् लभते हुताशं भूमिं खनन् विन्दति चापि तोयम् ।
निर्बन्धिनः किञ्चन नास्त्यसाध्यं न्यायेन युक्तं च कृतं च सर्वम् ॥

14 See Pusalkar op cit, PP, 155 ff,

15 *Mudrarakshasa* is probably the outcome of Visakhadatta's study of Bsasa's Pratijna.

16 See note 3

17 " सोऽग्निरपि भासमुनेः काव्यं विष्णुधर्मान्मुखात् त्यक्तवान् नादहदित्यर्थः ' while commenting on the following verse of Jayanka (12th cent A D) in his Prithvirajavijaya

सत्काव्यसंहारविधौ खलानां दीप्तानि वह्नेरपि मानसानि ।
भासस्य काव्यं खलु विष्णुधर्मान् (?) सोऽप्याननात्पारतवन्मुमोच ॥

These two views of the Pandit were discussed in learned journals by scholars,[18] both Indian and foreign. The result was that almost all concurred with the Pandit regarding the common authorship of these plays. As regards the other question there came up three[19] views, viz.—

1. All the 13 plays are the works of Bhasa
2. None of the 13 plays can be ascribed to Bhasa and
3. The material available to prove the authorship of the plays are inadequate and hence the evidences adduced so far are not at all conclusive.

Scholars who opposed the Pandit's view pointed out that—

(*a*) The features of Bhasa's plays mentioned in Harsha's verse are found also in most of the South Indian plays, and hence cannot be a conclusive proof.

(*b*) None of the plays can be Bhasa's; for, the ***Svapnavasavadatta*** of this group does not contain the following sloka quoted from Bhasa's play of the same name, by Ramachandra in his Natyadarpana.—

' पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

These diverse views of the two sections of scholars naturally led to the third view mentioned above, of a few cautious scholars.

Thus, to this day, the question of Bhasa's authorship has not been answered conclusively and hence it has remained an unsolved problem.

2. DATE OF BHASA.

Bhasa must be earlier than both Kalidasa and Bana who refer to him by name, as observed in the above, and later than Valmiki upon whose Ramayana he has drawn for the theme of his two dramas, viz. Pratima and Abhisheka.

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18. For a bibliographical note of publications on Bhasa, see Appendix 1 to A D Pusalkar's 'Bhasa—A study'

19. Scholars such as Prof. Keith, Thomas and Paranjape supported the Pandit's view; Prof. Kane, Dr. Barnett, Messrs Rama Pisharodi and Krishna Pisharodi opposed it; some others like Dr. Sukhtankar and Prof. Winternitz opined that the evidences adduced by either group were not conclusive.

But Kalidasa's date is still indefinite. If Dr. Peterson holds that "Kalidasa stands near the beginning of the Christian E a, if indeed, he docs not overtop it," Dr. Kern places him in the latter half of the 6th cent. A. D. Bana's date, however, is almost definitely known to be the closing part of the 6th and the beginning of the 7th cent. A. D. So, at any rate, Bhasa's date cannot be later than the 6th cent. A. D. As regards the date of Valmiki too, scholars differ. Prof. Keith[20] is inclined to think that Valmiki lived earlier than the 4th cent. B. C. and that those who improved on him were during the period 400—200 B. C., while Prof. Jacobi assigns him to a date earlier than the 5th cent. B. C.

These two limits of Bhasa's date are almost universally accepted but there has been much diversity in the opinion of scholars regarding the exact date of Bhasa. Some feel that he should be closer to Kalidasa, while others feel that he is closer to Valmiki. The learned editor of Trivandram has pointed out that Bhasa must be definitely before Panini and Bharata, as their rules of grammar and dramaturgy are not at all applicable to his plays. Again Panini's date is not known definitely. Keith places him in the 4th cent. B. C. Accepting this date for Panini, if Bhasa is prior to him, Bhasa will have to be assigned to the 5th cent. B. C. at the latest.[21]

20, See Keith's History of Sanskrit Literature.

21. Date of Bhasa according to different scholars—

Ganapati Sastri, Haraprasada Sastri and Pusalker. ...	6th cent B C.
Jahgirdar, Kulakarni ...	3rd cent. B. C.
Jayaswal, Chaudhury, Dhruva ...	2nd—1st cent. B.C.
Konow, Sarup, Weller ...	2nd cent. A.D.
Keith, Jolly, Jacobi, Banerji Sastri and Bhandarkar. ...	3rd cent. A. D.
Lisny and Winternitz ...	4th cent. A. D.
Sankar ...	5th–6th cent. A.D.
Devdhar, Barnett, Hirananda Sastri Nerurkar and Pisharoti. ...	7th cent. A. D.
Kane ...	9th cent. A. D.
Ramavatara Sarma ...	10th cent. A. D.
Rangacharya Reddy ...	11th cent A. D.

3. LIFE OF BHASA.

Precious little is known about Bhasa's life. All that can be said about him is that he is a very ancient writer, even a *muni* of the class of Vyasa or Valmiki. He has strong predilections for the Vishnuite cult. He loves Brahmanical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their piety is very great. In the Balacharita Kamsa says calmly—" I take even an untrue word of a Brahmana to be a true one ". The home was the place of women, according to Bhasa.

Bhasa is a vehement advocate of Dharma. He believes in the theory धर्मो रक्षति रक्षितः. That is why he makes Yaugandharayana in the Pratijna exclaim—'भूमिर्भर्तारमापन्नं रक्षिता परिरक्षति.' In the Pancharatram, Duryodhana points out that it is false to say that Heaven can be gained only by the dead and asserts that 'Heaven is not invisible but is here and yields its manifold fruits". "If truth were to stand even in respect of solicited alms, all men shall stand."

Bhasa stresses on gifts and sacrifices. In the Pancharatram, Duryodhana is represented as performing a great sacrifice and making profuse gifts, the final gift being that of half his kingdom to his own teacher Drona. Karna observes that the great kings such as Ikshvaku, Saryati, Yayati and Rama, though dead, still live through their sacrifices. The sloka—

शिक्षा क्षयं गच्छति कालपर्ययात् सुबद्धमूला निपतन्ति पादपाः ।
जलं जलस्थानगतं च शुष्यति हुतं च दत्तं च तथैव तिष्ठति ॥

of Karna is an ever memorable statement.

Bhasa often feels that Fate sometimes baffles all human efforts. 'जाग्रतोऽपि बलवत्तरः कृतान्तः' 'चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः' 'कः कं शक्तो रक्षितुं मृत्युकाले'—(Svapna VI-10) are a few of his statements which can be noted in this connection. All the same he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharayana—

काष्ठादग्निर्जायते मथ्यमानाद्, भूमिस्तोयं खन्यमाना ददाति ।
सोत्साहानां नास्त्यसाध्यं नराणां, मार्गारब्धाः सर्वयत्नाः* फलन्ति ॥ प्र० यौ०

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4. WORKS OF BHASA.

Mention has already been made of the thirteen plays ascribed to Bhasa. Another play called यज्ञफलम्[22] dealing with the story of the Balakanda of the Ramayana has been recently published and attributed to Bhasa. There seems to be however, a belief that Bhasa wrote as many as twenty three dramas[23] among which मुकुटताडितक and उदात्तराघव had a place.

About 13 stray verses[24] are attributed to Bhasa. Of them *five* are found in the शार्ङ्गधरपद्धति, *four* in the सुभाषितावली *three* in the सदुक्तिकर्णामृत and *one* in the सूक्तिमुक्तावली None of these verses is found in any of the Bhasa plays discovered so far. This cannot be a disproof of Bhasa's authorship of those plays, for, we may yet hope to discover more works of Bhasa, where they may be found.

5. STYLE OF BHASA

Bhasa always employs a simple, elegant and at the same time direct and forceful style in everything that he writes. His verses, as well as his prose, are easy to understand in as much as the words employed are very simple. He is very brief in his expression which is sometimes inadequate to bring out clearly the idea contained therein. He scrupulously avoids the use of long compounds. The speeches of his characters are generally short but pointed and hence very effective. He is very fond of repeating the same expressions, phrases, sentences and even slokas, in the course of almost all his works. He some times puns on words. He employs only simple figures of speech. His plays abound in beautiful subhashitas and pithy proverbial statements He effectively employs the पताकास्थान device (unintentional dramatic replies) in specially selected

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22. See note 5.

23. See R V. Krishnamachariar's Bhumika (P. xxxiii) to Priyadarsika (V. V. Press, Srirangam).

24 *One* of these verses occurs in the ***Matta-Vilasa*** and ***four*** are attributed to other anthors by other anthologists. This proves the notoriously unreliable character of the anthological attribution. See F. W. Thomas J R A S 1927 P 883 f.

episodes. (See Abhi. Page, 32 line 20). His descriptions, although long sometimes, are splendid and picturesque.

Bhasa expresses things directly and in a simple and lucid language. There is something remarkably charming in every statement of his. His humour is subtle and original, in appreciation of which, Jayadeva called him the gentle smile of the Goddess of Poetry.[25]

6. GENERAL

In every one of his 13 plays, Bhasa displays his originality. Although he draws the subject matter in very broad outlines from popular sources, he invariably presents it in his own way, changing it, completely in many cases, for the better. For instance, in his PANCHARATRAM, he makes Duryodhana give away half the kingdom to Drona as GURU-DAKSHINA, which is of course handed over by Drona to Yudhisthira. Thus the great Mahabharata war is altogether avoided. The STATUE HOUSE SCENE in the Pratima, and the DREAM SCENE in the Svapna are two of the many other beautiful creations of Bhasa.

A remarkable feature of these plays is that they are all actable without making any additions or omissions. Some scholars even maintain that the now published versions of the plays are only stage-adaptations of the more elaborate originals of Bhasa. There is a predominance of male characters in these plays, unlike the classical plays. Most of these exhibit a martial spirit. The dialogues are crisp, to the point, and in an easy flowing style. In every play, 'dramatic suspense' is so well maintained that, as the plays progress, the audience get more and more absorbed in them.

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25 यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरः ।

भासो हासः कविकुलगुरुः कालिदासो विलासः ।

हर्षो हर्षः हृदयवसतिः पञ्चबाणः स बाणः

येषां नैषाः कथय कविताकामिनी कौतुकाय ॥

Prasannaraghava 1

B. THE PRATIMĀ NĀṬAKA

1. THE PLOT.

GENERAL—The Pratimanataka is one of the best written plays of Bhasa. It is in seven Acts and deals with the story of the Ayodhyā, Araṇya (and Yuddha) kāṇdas* of the Rāmāyana in the main. It is full of original touches by Bhāsa, almost at every stage of its progress. The play begins after a very brief prologue (Sthāpana).

ACT I—The First Act opens with a portress, telling Bālaki, the Chamberlain, about the desire of the great king Daśaratha that everything required for Rāma's consecration should be got ready at once. Bālaki informs her that all arrangements are made, the ministers and citizens have assembled and the Holy Vasiṣṭha is awaiting the king. The portress next sends Sambhavaka, an attendant to hurry up the high priest, and Sārasikā, a maid, to instruct the actresses of the palace court to be prepared to enact a suitable play on the occasion. She herself then proceeds to report to the king that all is ready.

One of Sitā's maid's, Avadātika by name, comes with a bark garment which she has brought away from the green-room, just to spite the mistress of the theatre, Revā, as she refused to grant her an Aśoka sprout. She is met by Sita coming with her retinue from another direction. Sita learns from Avadātika the folly she has committed and advises her to return the garment to Revā. But becoming suddenly curious to know how a bark garment would suit her, Sita takes it from her hand and puts it on. She then sends a maid to fetch a mirror. It is brought. While taking it from the maid Sita observes that she is eager to say something. The maid, acquaints her with the news that Rāma is going to be coronated. 'Why? Is his father not well?' asks Sitā. The

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* The other Ramayana play by Bhasa is the Abhishekanatakam in six Acts dealing with the story of the Kishkindha, Sundara and the Yuddha Kandas. There is a belief that Bhasa must have written another Ramayana play dealing with the Balakanda story. It must be remembered in this connection that the Yajnaphalam published in 1941 (see note 5 above) has not been proved to be a genuine work of Bhasa.

maid assures her that the king himself is coronating him. Thereupon Sita is happy and takes off all her ornaments and distributes them to the maids. Just then joy-drums indicating the approach of the coronation, are beaten but stopped suddenly after a short time. A maid remarks about this, but Sita says "In Royal courts many things happen." While they are still conversing on this subject, Rāma himself comes eager to meet Sitā and to tell her how 'he is still himself and the king is still king.' He is greeted by Sita. As he is found in ordinary attire, a maid whispers to Sita that the news heard by them must be false. Rama notes their curiosity and tells them in detail what had happened,—how Dasaratha made him sit on his lap and said 'Oh Rāma, my son, accept the kingdom.' 'What did my lord say to that?' asks Sita. 'Maithili, what is your guess?' asks Rama. "I guess that my lord, not saying anything, (but simply) heaving a long sigh, fell at the feet of the great king."—replies Sitā. "Well guessed. Rarely are couples created with dispositions so alike. I fell at his feet. His tears poured on my head and mine on his feet. Thus when his persuasions had no effect on me, I was conjured by his life. Satrughna and Lakshmana held up the consecration-water to pour it on me. The king himself held the royal umbrella over me.—Just then Manthara came in, whispered something in the king's ear, and lo, I am not king.' 'I like that' says Sita 'The great king is the same great king, and my lord is just my lord.' Rama is highly satisfied to hear these words from Sita and looks at Sita's face in admiration. Then he notices that she has taken off her ornaments and asks her why she has done so. 'I am not wearing them as yet' says Sita. But Rama observes that she must have just removed them and asks her to put them on and holds the mirror. Now, in the mirror he sees the garment she is wearing. It is a birch one! He wonders what made her put it on and says—'I like the dress. Bring me one.' Sita protests against his wearing it, saying—'It looks inauspicious, as my lord's installation has just been stopped.' All on a sudden, they hear a wailing sound—'Alas, alas, the great king!' Then comes a chamberlain and in a very stirring conversation acquaints Rama that Kaikeyi has caused the king to swoon, by greedily demanding from him

Bharata's coronation. Rama refuses to think that his mother Kaikeyi is greedy and says that she is perfectly right in asking for Bharata's coronation as it was stipulated at the time of her marriage and that he (Rama) on the other hand should be called greedy as he had agreed to be crowned king. At this stage Lakshmana enters crying out to Rama—" Take your bow and show no compassion. The mild people are always put to such humiliation. Or if you don't like it, leave it to me. I shall rid the world of all young women." Rama and Sita wonder what this foolish excitement of Lakshmana means. Rama thinks that Lakshmana's anger is due to his missing the coronation; but Lakshmana tells him bursting into tears,—' I care little for the realm, but I really mind your being exiled in the forest for fourteen years.' Rama now understands why the king fainted and immediately prepares to proceed to the forest. Sita seeks Rama's permission to follow him. In the meantime Reva, the mistress of the green-room sends fresh bark garments to Sita, having come to know of her interest in that dress. Rama takes and puts them on. Lakshmana asks for one and expresses his desire for going with him to the forest. Rama dissuades him but in vain. Now all the three set out. On entering into the road, Rama asks Sita to remove her veil, so that all may gaze on her face freely. The chamberlain hurriedly comes and asks them to wait saying—' The king is coming here, his limbs sullied by dust, like a worn out forest elephant from its dust-bath.' But Rama does not wait. He goes into exile with Sita and Lakshmana.

ACT II—A brief conversation between the chamberlain and a portress (forming the Interlude to this Act) reveals the state of Ayodhya and Dasaratha after the departure of Rama with his wife and brother to the forest.

Next the sorrow-stricken king, attended by Kausalya and Sumitra, is introduced. He bewails Rama's exile. He cries out ' Oh wretched fate, why did you not decree these three things,—that I should remain childless, Rama be born the son of some other king, and Kaikeyi a tigress in the forest ?' Kausalya weeps and yet comforts him. A chamberlain reports the arrival of Sumantra. The king is delighted and asks ' With Rama ? ' ' No, only with the chariot ' replies

the Chamberlain. The king immediately swoons. A little later he recovers somewhat and exclaims—'If the chariot has come back empty, my desires are all squashed. It is then really the chariot sent by Death to take away Dasaratha.' Sumantra enters and greets the king. The king asks him a number of questions about Rama, Sita and Lakshmana. Sumantra begins to reply—'All of them......', when the king says—'No, no. Pronounce their very names. They are elixirs to my ears and doses of medicine to the suffering of my heart.' Then Sumantra gives out the names,—'Rama, Lakshmana and Sita.' Immediately Dasaratha cries—'No, no. That is not the right order!' Sumantra asks—'What is the proper order then?' Dasaratha tells him—'Say Rama, Sita and Lakshmana. Even here, let Sita stay between Rama and Lakshmana. The forests are full of perils and she will (thus) be with protectors.' Sumantra names them in the order suggested and relates to the king how they all turned towards Ayodhya, attempted to say something, but as their throats got choked with tears, they could say nothing at all and went away to the forest. 'How, how? They went away to the forest, saying nothing!'—cries the king and becomes unconscious. The queens attend on the king. Report is sent to the ministers that the king is in an irremediable state. The king recovers and laments over Rama's lot and in a short while, beholds his forefathers before his mind's eye and breathes his last.

ACT III—The INTERLUDE to this Act shows the cleaner of the STATUE HOUSE having a nap after tidying the premises for the queen's visit, as instructed by Sambhavaka, an officer from the palace. A servant of the court comes there to see the arrangements made. Finding the cleaner sleeping, he beats him. The cleaner wakes up, grumbles and says 'Unfortunately, I have not got a thousand arms like Kartaviryarjuna!' 'What would you do with the thousand arms'—asks the servant. 'I would kill you'—says the cleaner. 'You rascal' says the servant and thrashes him over and over. In a short time, both cool down and the servant observes that the STATUE HOUSE has been cleaned and kept tidy and goes back to the palace to inform the minister that everything is ready.

The Act proper opens with Bharata coming to Ayodhya in a chariot. He asks the charioteer—' What is the ailment of my father ?' ' A great mental anguish ' replies the driver. ' What do the physicians say ? ' ' They are quite helpless '. ' Does he sleep ? or take food ? ' ' He lies on the bare earth, without food.' ' Is there any hope, then ? ' ' That depends on destiny '—replies the charioteer. ' My heart palpitates; drive the chariot fast ' says Bharata. The charioteer obeys and in a short time the chariot arrives at the outskirts of Ayodhya City. A messenger from the court comes. Bharata's first question to him is ' Has Satrughna come ? ' ' He is coming ' replies the servant and conveys to him the instructions of the preceptor that he should stay outside the city for about an hour more, until the sway of the Krittika star was over. Bharata agrees to do so and observes that he has never over-stepped the words of the preceptors. For a while he considers how to spend that time there. His attention is drawn by the STATUE HOUSE behind the green trees closeby. He then decides to visit it, mistaking it for a temple. He goes in and notices special decorations everywhere. Inside, he finds four statues installed and wonders if there could be a set of four gods in one place. He is about to bow down to them, when he is forbidden to do so by the keeper of that STATUE HOUSE, Bharata asks him—' Why, sir, this tyranny of rules ?' The keeper replies—' Not so. I only prevent the Brahmins from mistaking these statues for gods, and saluting them. For, these are only Kshatriyas, of the Ikshvaku family.' ' Oh, my own ancestors !' Bharata exclaims to himself and is very happy that chance has brought him there. Then he asks the keeper to give out the names of those Ikshvaku kings, one by one. The keeper begins with Dilipa, the name of the first statue; then names the second, Raghu; then the third, Aja. Bharata clearly sees from the order that the next statue is of Dasaratha. But, he wonders how his statue could be installed there along with those of the dead kings. So before the keeper would name the fourth statue, he turns to the first again and asks him to name them once again. The keeper gives out the names of the three statues a second time and is again at the fourth statue. Bharata once again asks him to repeat the three names. ' This is Dilipa, this is Raghu, this is Aja '—says

the keeper. Bharata's suspicion grows stronger and therefore, he asks the keeper—'Sir, I ask you one thing. Are the statues of the living kings too erected?' 'Not at all; only of the dead' replies the keeper. 'Then, I take leave of you' says Bharata and tries to go out. But the keeper tells him—'Stay; why don't you enquire about this statue of Dasaratha who gave up both his realm and life as the bridal fee to his wife?' The news is terrible to Bharata and he falls down unconscious. After a short while, he recovers and says to himself—'O heart, be satisfied, now that your misgivings are confirmed. If this base term of bridal fee has any bearing on me and proves true, then I must purify this body (by fire).' The keeper has by now come to feel that he is Bharata and so asks him—'Are you Bharata, son of Kaikeyi'? 'Yes, I am Bharata, the son of Dasaratha—not of Kaikeyi'—replies Bharata. The keeper tries to take leave of him, but Bharata bids him say the rest. 'What (other) go? Listen, sir. King Dasaratha expired. I do not know the purpose with which Rama went to the forest, with Sita and Lakshmana?'—says the keeper. 'What? My brother gone to the forest?'—cries Bharata and swoons. After recovering he learns from the keeper how Rama's coronation was stopped by Kaikeyi and is much affected. This makes him go into a very deep swoon.

At this stage, the qneens arrive at the Statue House. Sumantra brings them in, but on finding someone lying prostrate there, cries out to the ladies not to enter. The keeper informs them that it is Bharata and no stranger. The queens then go to him. Bharata soon recovers and recognises Sumantra. The queens are next introduced to the prince, Kausalya first and Sumitra next. He bows to them and receives their blessings. Kaikeyi is introduced third, with the words—'This is your own mother'. Bharata suddenly rises up in anger and cries—'Ah, you sinner! standing between these two mothers of mine, you do not shine well, like a polluted rivulet let in between the rivers Ganga and Yamuna.' Bharata refuses to salute her. Kausalya asks him to observe the formalities and bow down to his mother. 'Mother—you say! Yes. You alone are my mother. Mother, I salute you'—he says and bows down to Kausalya

a second time. 'No, no; THIS is your mother' says she: 'She WAS formerly, but not now,'—he replies and points out that she has ceased to be a mother by wronging her own husband. Then ensues a direct controversy between Bharata and Kaikeyi. Bharata is not satisfied with the answers given by her. Kaikeyi too does not pursue it far and keeps quiet saying—'I will explain things to you at the right hour, in the right place.' Sumantra next tells him that the ministers have arranged for his consecration and expect him in the city. Bharata simply says 'Let the subjects follow me'. 'Where will you go leaving the consecration ?'—asks Sumantra. 'Consecration—you say? Offer it to Her Ladyship here. Now I go there, where Rama lives: Ayodhya without him is no Ayodhya. That is Ayodhya where Rama is.'—saying this Bharata proceeds to the forest.

ACT IV—A short conversation between two maids, Vijaya and Nandinika, about the incidents that took place in the Statue House and Bharata's departure to the forest refusing to get crowned, forms the Interlude to this Act.

The Act proper shows Bharata and Sumantra approaching CHITRAKUTA, the residence of Rama then. On arriving at the portals of that penance grove, as Sumantra refuses to announce to Rama Bharata's arrival there in the manner suggested by him, Bharata announces himself aloud. Rama hears this, feels delighted and sends Lakshmana to find out who it is. Lakshmana goes out, sees Bharata and at first mistakes him for Rama, but very soon observes that it is only a resemblance in appearance. He is glad to meet Sumantra also, greets him and then goes to Rama to tell him that Bharata and Sumantra have arrived. Rama is overjoyed to hear this. Lakshmana seeks Rama's permission to bring Bharata in. 'You want my order even for this?'—says Rama and asks him to get him at once. On further reflection, he calls back Lakshmana and sends Sita to show the prince honour, like a mother full of affection for her child. Sita goes and is surprised at the remarkable resemblance between Bharata and her husband. Bharata salutes her. She is struck by the similarity in voice too. After the formal greetings, Bharata and Sumantra are taken to Rama. Rama embraces Bharata fondly. On seeing Sumantra, Rama is reminded of his father, his death and his solitude in heaven,

and says 'How can that illustrious king live in heaven (comfortably) separated from you, so affectionate and dear to him?' Sumantra is moved to tears at this and says—'My long life has borne very many unpleasant things, the king's death, your exile, Bharata's misery and the helpless state of the Royal family; and it has thus erred in what seems to be an advantage.' Rama weeps. Sita observes that Sumantra is making her already grieving husband weep once again. Rama composes himself and asks Lakshmana to fetch water. Bharata stays Lakshmana and goes out and brings water. Rama observes that Lakshmana's work is being impaired. 'Should you not be served by Bharata also?'—asks Sita. 'Yes. But Lakshmana shall serve me here and Bharata, there in the city.'—answers Rama. Bharata insists on his staying in the forest with Rama. But Rama is stiff and conjures him with his own life, should he refuse to govern the kingdom. Bharata is thus silenced. He then says to Rama that he will preserve his kingdom on condition that Rama shall accept it back at the end of fourteen years. Rama agrees to the condition. Bharata asks Sita, Lakshmana and Sumantra to be witnesses to it and then begs of Rama another favour, namely, the granting of the two sandals worn on his feet. Rama is very much pleased with Bharata and fulfills his wish saying 'I have gained very little glory in all this long time; but in a minute now, you have acquired a lot, O Bharata!' Bharata receives the two sandals of Rama on his head and expresses his desire to install them on the throne as Rama's representative. Rama bids him return to Ayodhya immediately. Sita desires to retain him for some time, but Rama says—'No, let him go now alone. A kingdom should not be neglected even for a moment.' Rama requests Sumantra to look after Bharata. Bharata and Sumantra then ascend the chariot. Rama, Lakshmana and Sita follow the chariot up to the gate of the hermitage and give them a good send off.

Act V—The Act shows Sita watering the young trees of the hermitage. Rama comes searching for Sita, sees the trees newly watered and meets her there. He asks Sita to sit down. When both are seated, Sita observes that her husband is looking a little worried and asks him for the reason. Rama tells her 'Tomorrow I have to perform the

annual ceremony of my father. I wish to do it in a manner befitting the king and myself. Otherwise, when my father sees the fruits of the forest placed on the Kusa grass with my own hands, he will be reminded of my exile and weep even in heaven.' At this stage Ravana, in the guise of an ascetic, arrives there and announces himself as a guest. Rama asks Sita to bring water and other materials to give him an honourable reception, but Ravana tells him that he is honoured by his very words and that other things are unnecessary. Ravana poses as a Brahmana of the Kasyapa gotra, versed in Vedas, Vedangas, Manu's Dharmasastra, Mahesvara's Yogasastra, Brihaspati's Arthasastra, Medhatithi's Nyayasastra and the Sraddhakalpa of Pracetas. Rama asks him 'Venerable sir, with what (material) can I gratify the shades of my ancestors at SRADDHAS?' 'Everything offered with devotion is SRADDHA.'—replies Ravana. But Rama wants to know of special offerings of particular interest to the manes. Then Ravana mentions—'The KUSA among grasses, sesamum among herb-productions, the KALAYA among vegetables, the great SAPHARA among fishes, the VADHARANASA among birds; and among beasts, the cow or the rhinoceros or......' and stops abruptly. 'Or, what other beast, please' asks Rama. Ravana says that it is no use telling him about that beast, called the GOLDEN SIDES, as it lives in the Himalayas. He adds that if this animal is offered to the shades in a SRADDHA, the ancestors ascend straight to the heaven. Rama decides to offer only that animal to the shades, during the ceremony of his father. He asks Sita to get ready to go to the Himalayas. Ravana tells him that the animal is not visible to human eyes and as such his going to the mountain would be in vain. Rama pays no heed to it. He declares 'Himalaya will either show me the golden deer or get pierced by my arrows, like the Krauncha mountain by Skanda's shafts.' Ravana is intolerent of Rama's confidence, but creating an illusion of a deer, in order to guile away Rama, exclaims aloud, 'Lo there! a golden deer is coming just thither.' Rama asks Sita to instruct Lakshmana to go and welcome the deer so kindly sent by Himavan. Sita reminds him that Lakshmana has been already sent to meet the chief priest. So Rama asks Sita to wait on the ascetic and himself goes to get the deer.

Ravana is surprised at the bravery of Rama and observes —'No wonder that the world is pervaded by this little word RAMA.' The deer takes Rama to a great distance and when Rama finds it not possible to catch it alive, he shoots an arrow at it. But the deer escapes even that and enters a thicket. Sita has her own misgivings and tries to go into the hut. Ravana suddenly shows his real form and asks her to stay. Sita is stricken with fear. Ravana tells her that he is the great demon RAVANA come there to carry her off by luring away Rama. Sita cries for help in vain. Ravana seizes her and carries her off. Sita continues to cry for help. Hearing her cry, Jatayu comes and attacks Ravana. Ravana threatens the bird that he will cut his wings and despatch him to the abode of Death. Here ends Act V.

ACT VI The Interlude to this Act shows two old ascetics describing the fight between Jatayu and Ravana, and Jatayu's death at the end. They go to inform Rama of this.

The Act proper takes us to the palace in Ayodhya where the chamberlain is just telling Vijaya that Sumantra has returned from his forest journey. Bharata with matted hairs and clad in bark, comes on the scene presently and Sumantra too arrives there through the golden gate. Bharata asks Sumantra if he could meet Rama, Sita and Lakshmana in the forest ? Sumantra is absorbed in his own thoughts and remains silent. Vijaya draws his attention to the question of Bharata. Bharata observes that his mind is wandering and asks him 'Sir, could you not complete your journey ?' 'How can I do so ?' replies Sumantra. Bharata puts a few more questions to him and gradually elicits from him the terrible news that Rama and Lakshmana are in Kishkindha, counting on the help of the monkey king Sugriva for making a search of Sita who has been abducted. Bharata is unable to bear the shock and goes into a swoon. After recovering, he goes with Sumantra to Kaikeyi's apartment and sends word to her. She comes out immediately and says to Bharata—'I hear Sumantra has come back after visiting Rama'. 'I have more pleasant news for you than that' says Bharata. 'Then shall I send for Kausalya and Sumitra also ?' asks Kaikeyi. 'No. They should not hear it'. 'What

can it be? Tell me, my son' says she. Bharata says to her—'Listen. Sita, wife of Rama who went to the forest at your behest, has been abducted away. Are you satisfied?' Kaikeyi simply exclaims—'Humph!' Bharata goes on—'The high-souled Ikshvakus took you first as a daughter-in-law, as a result of which, they have now to suffer the abduction of another daughter-in-law (viz. Sita). Kaikeyi says to herself 'This is the right time to tell him' and says to him aloud 'My son, you are not aware of the curse upon the great king.' Bharata wonders—'Was the great king cursed?' Sumantra acquaints Bharata of the curse flung on Dasaratha by the blind sage when his only son was killed with an arrow shot by the king mistaking the sound of the filling of a pot with water for the gurgling noise of an elephant drinking water. As a result of that curse it was inevitable that Dasaratha had to die of grief for his son. Kaikeyi now explains her past action—'The sage's curse could come to pass only by the exile of the sons. It is therefore that I asked for Rama's exile and not out of lust for power.' 'Then why did you not ask for my exile?' asks Bharata. 'You were in your uncle's house; thus your banishment was quite in the natural course of events' replies Kaikeyi. Bharata pursues and asks—'Then, why did you specify fourteen years?' Kaikeyi readily answers—'I wished to say fourteen days, but being much disturbed in mind, I mentioned fourteen years.' Bharata says—'There is cleverness enough for thorough consideration. Is all this known to the elders?' Sumantra answers this, saying 'Prince, Vasishtha, Vamadeva and all others have known and commended this.' 'If so, I am glad Your majesty is not at all guilty.'—says Bharata with a deep sigh of relief and prostrates before his mother and begs her pardon for his earlier behaviour. Kaikeyi says—'Will any mother not pardon the faults of her son? Do rise, my son.' Bharata rises and expresses his determination to proceed with all the forces at his command, to the seashore, to assist Rama in his fight with Ravana for rescuing Sita. At this stage, news is brought that Kausalya has swooned on hearing that Sita is abducted. Bharata and Kaikeyi go to comfort her.

Act VII—The Interlude to this Act takes us to a hermitage in Janasthana where an ascetic is asking

Nandilaka to make best arrangements for receiving Rama, Sita, Vibhishana and all their followers. Nandilaka says ' Everything is ready but......' 'But, what?' asks the ascetic. Nandilaka says—' Vibhishana's followers eat men as food. What to do for them ? ' ' Don't fear. They implicitly obey Vibhishana'—assures the ascetic. Very soon after this, Rama arrives with his party, at the hermitage.

The Act proper shows us Rama reflecting on the recent events. Sita is talking to the wives of the sages. On seeing Rama, a female ascetic says to Sita—' Here is your husband ; go near him. It is unbearable to see you alone.' Sita joins Rama. Rama shows her the trees she had once planted there with her own hands. Sita observes that they have grown tall. He next takes her near the Godavari river and recalls to her mind that it was while they were sitting there that the Golden deer was seen. Sita trembles with fear and says —' Pray, don't mention that.' ' Do not worry. That time is now over ' says Rama comforting her. At this stage a blast of conches supplemented by the peals of drums is heard. Lakshmana brings news that Bharata has come there with a huge army. Sita observes ' Bharata has come at a desirable hour.' Then enters Bharata with the mothers. Rama bows to every one of the mothers and embraces Bharata very fondly. The mothers greet him saying—' We are all very happy on seeing you safe with your wife, your vow being over.' Bharata says to Rama—' Good brother, receive the responsibility of kingship.' Kaikeyi adds ' My boy, this is indeed a long-cherished desire.' Satrughna enters and says to Rama, after formal greetings are over, that Vasistha, Vamadeva and the citizens have made all arrangements for Rama's consecration and are waiting for him. Kaikeyi asks him to go and get consecrated. Rama obeys. After his consecration all felicitate him. Kaikeyi says—' I wish to witness this auspicious function in Ayodhya.' Rama assures her that she will see it there also. The Pushpaka-Vimana arrives there just then. All ascend it to proceed to Ayodhya.

The play closes with the Bharatavakya ' Just as Rama is united with Janaki and his relatives, so also, united with Royal Glory, may our king govern the earth.'

2. SOURCE AND DEVIATIONS THEREFROM

The earliest authentic version of the story of Rama is undoubtedly the Ramayana of Valmiki. Hence it goes without saying that Bhasa has drawn the material of his play from the epic source only. But, as observed elsewhere already, Bhasa usually borrows only the broad outlines of his stories from popular sources and invariably presents them in his own way, introducing a number of changes for the better. In the Pratima-nataka also, Bhasa has done the same. Every one of the deviations from the original introduced by him in this play, has an important purpose to serve. The change is either to improve the character of a particular individual or to remove an improbability or inconsistency in the popular version of the story. For instance, Kaikeyi of the Ramayana is at first very pious, good and noble-minded. It is only at the instigation of Manthara that she unexpectedly turns cruel, wicked and greedy. She demands the exile of Rama for whom she has till then the affection of a mother, and displeases her husband who dies in grief. Such sudden changes in the nature of a person are not uncommon in this world. But in those cases, the persons are sure to repent for, or at least reflect over, their actions some times later on in their life, during sober moments. In the Ramayana, however, we see the once good Kaikeyi turn bad, never to change back, not even to reflect on the past with remorse. Is this not unnatural? Does this not make one feel that Valmiki's treatment of Kaikeyi is not human-like? Such feelings as these probably set Bhasa to retell the story in his own way with suitable alterations. He hates the idea of making Kaikeyi distribute the birch dress to Rama and Lakshmana. In the Ramayana, Kaikeyi is prohibited from making Sita wear that dress. So Bhasa creates a dramatic environment and makes Sita, Rama and Lakshmana put on the bark garments. In fact Sita is the first to wear that dress and it is just playfully. The dramatic irony here is admirable. Poor Sita! she knows not that the birch she just puts on has to be her permanent dress for several years to come.

Again Valmiki has made Kaikeyi rush to the gate of the palace on the arrival of Bharata and exult in telling him

that Dasaratha is dead, Rama is exiled and HE is king. This makes anyone wonder if Kaikeyi has become a demoness all on a sudden. But Bhasa's account is altogether different. Bharata does not enter Ayodhya at all. He arrives at the city gate in great haste, a bit too early than expected and hence is made to wait there for an auspicious hour to enter. To while away the liesure he goes into the 'STATUE HOUSE' nearby, mistaking it for a temple. There he finds four statues of the ex-kings of Ayodhya, inclusive of that of Dasaratha. The keeper of the Statue House discloses to him Dasaratha's death, Rama's exile and Kaikeyis greed. Thereupon, Bharata goes into a swoon. The queens arrive there on a visit to the Statue House. Bharata recovers and accuses his mother with several charges. To our pleasant surprise Kaikeyi remains very calm. The dignified way in which she coolly pockets all the charges heaped upon her by Bharata leaves a permanent impression on our minds. A contrast between the Kaikeyis of Valmiki and Bhasa automatically presents itself before us. The explanation Kaikeyi offers later on in defence of her actions is sure to win our appreciation. She refers to the curse on Dasaratha, who, as a result of it, had to die of PUTRA-SOKA, which might have meant 'grief due to the death of children'. Hence the wise ministers inclusive of Vasistha and Vamadeva, permitted Kaikeyi to demand Rama's exile and interfere with his installation, just to cause a very mild type of PUTRA-SOKA to Dasaratha. Her demanding the kingdom for Bharata was only to see that Dasaratha kept the promise he had made to her father at the time of her marriage with him. It was probably also to provide the country with a ruler during Rama's exile. Her intention was to exile Rama just for fourteen days, but in her confusion due to a perturbed state of mind she said 'fourteen years.' It was a slip of the tongue. None could avert DESTINY. This explanation is quite appreciable. Bharata feels satisfied and is happy that his mother is not guilty of anything.

Now let us turn to another episode in the Ramayana. When Rama prepares to go to the forest, Sita is made to speak to him in the beginning a bit rashly. On a later occasion again, when Lakshmana refuses to find out what

has happened to Rama who has gone chasing the deer, Sita speaks to him such words as do no credit to any woman. Strangely enough, she never reflects on this episode later in her life, even during the bitter days of her suffering in Lanka. Bhasa has completely avoided these ignoble episodes. With regard to the first, he creates a homely and jovial environment, wherein Sita learns from her own husband how his consecration was stopped. Sita rejoices over the information saying—'I am glad. The great king continues to be the great king; and my lord is just my lord'. Further, without much fuss, Rama agrees to take Sita with him to the forest. She, of her own accord, puts on the bark dress playfully, even before she knows anything of the exile of Rama; while in the Ramayana, she is shown as hesitating to put on that dress when offered by Kaikeyi and as being forbidden from wearing it by Dasaratha who orders that if she should go with Rama to the forest, she must take with her plenty of silk garments and ornaments to wear. Obviously Bhasa has not liked the idea of Rama and Lakshmana remaining clad in bark during their exile, while Rama's wife Sita, eager to share his joys and sorrows in every state of his life, has to be in a princess' dress even while living an ascetic's life in the forest. The change Bhasa has introduced even with regard to the golden deer episode, is also to rid it of certain inconsistencies and ennoble Sita's character. In the Ramayana, Sita is shown as persuading Rama to get her the golden deer for which she takes a fancy. Rama asks Lakshmana to remain in the hermitage and to take care of Sita, and himself goes to catch the deer. But why does Lakshmana, ever eager to serve Rama in every matter, not offer to go to catch the deer himself? Or could not have Rama himself asked Lakshmana to fetch the deer, instead of his instructing him to be vigilent at the hermitage as the demons were always waiting for an opportunity to avenge them for having insulted Surpanakha? Again when Maricha cried out the names of Sita and Lakshmana in Rama's voice for help, could not Rama also cry out to Sita or his brother and make them understand that he was safe? Why should there be any occasion for Sita's uttering base and unworthy words to Lakshmana whom she has known so intimately for a fairly

long period ? Bhasa feels that the Ramayana account of the above episode is not at all appealing. Hence he retells it in an original fashion. Lakshmana has been sent away by Rama from the hermitage on an important business at the very outset. Long after he has gone, Rama is seated with Sita chatting with her on the bank of the Godavari, when Ravana disguised as an ascetic arrives, the golden deer is brought on the scene, Rama himself and not Sita, is interested in the deer as he is told by the ascetic that it would form a worthy offering to the shades of his ancestors during his father's ceremony the next day ; Rama goes to catch the deer leaving Sita alone to wait on the ascetic, who abducts her away. Thus according to Bhasa, Sita is least interested in the golden deer. She takes no fancy for it as in the Ramayana to become responsible in a way for her own later sufferings. Ravana appears on the scene even before the golden deer. Lakshmana is not present. Therefore Rama is obliged to go himself to secure the deer. By the time he comes back, Sita is abducted away by the ascetic, whom neither Rama, nor Sita, suspected to be Ravana, the demon king. What a fine and admirable account !

Even with regard to minor details, Bhasa does not adhere to the original story. He makes Bharata refuse to enter Ayodhya which is bereft of Rama and sends him straight to the Chitrakuta from the Statue House. In the Chitrakuta, when Bharata and Sumantra meet Rama, we are surprised to note that Rama is already aware of the news of his father's death. Bharata's sending Sumantra to get news relating to the welfare of Rama, during his stay in the Panchavati, and his marching with all his army towards the sea-shore for the help of Rama to rescue Sita from Ravana, are fine original ideas of Bhasa to present to us a real picture of Bharata's good brotherly feeling and high-mindedness. Jatayu is made to die soon after his momentous fight with Ravana, as the Ramayana account, which makes the poor bird live until Rama comes there only to cause him think ill of the dying bird although only at the outset, is neither appealing nor realistic. The Abhisheka of Rama is rushed through in the Janasthana hermitage itself, thus giving a very happy and desirable conclusion to the play, as Bharata, on meeting Rama there, refuses to have anything to do with

the kingdom any longer, the stipulated period being over. Bhasa creates a suitable environment for this pleasant function all the same, by making every desirable person,—the queen mothers, the citizens of Ayodhya, the elderly priests and ministers, the sages' wives and the sages of the forest, the followers of Rama's new allies Sugriva and Vibhishana, and even the military force of Ayodhya,—be present there to participate in the eventful function.

Thus the changes, major as well as minor, made by Bhasa in the popular Rama story are most original and charming; they rid the story of most of its difficiencies and make it admirable and grand.

3. THE TITLE

A remarkable feature of the plays of Bhasa is their appropriate and significant titles. Every one of the titles signifies either the most striking feature, or the most impressive scene of the particular play. It is only in the case of two of his dramas (the Avimaraka and the Charudatta) that he names them in the most ordinary way after the heroes thereof. In the case of all the other plays, the names given them by Bhasa are such that they often make the readers wonder what their subject matter could be. Although Bhasa draws the themes of his plays from popular sources, yet he invariably presents them in a novel and original fashion. Even after going through the complete play, one would be obliged to think that the author has drawn very little from the original sources for his work. Thus the reader is not misled by the titles of his plays. The plays with novel titles furnish the reader with much novelty and originality in plot-construction, in the presentation of the subject matter, in the development of the story and even in characterisation. Thus if his PRATIJNA is after the peculiar vows taken more than once by the hero Yaugandharayana, the PANCHARATRA after the five-days-condition of Duryodhana which finally results in the complete avoiding of the Mahabharata war, his PRATIMA is after the most original and picturesque 'Statue House Scene' thereof. In almost every scene of the PRATIMA, there is some striking feature or other which is ably presented by the author. The

Valkala scene in the First Act; the soul-stirring conversation between Dasaratha and Sumantra in the Second Act; the four grand statues of the Iksvaku rulers and Bharata's repeated hesitation to know the name of the fourth Statue (i.e. of Dasaratha), the hot talk between him and his mother Kaikeyi in the Statue House, his abrupt departure to the penance groves of Rama straight-way from there refusing even to enter Ayodhya,—incidents which leave a lasting impression on the minds of the readers and the audience of the play, in the Third Act; Bharata's asking Sumantra, Sita and Lakshmana to remain witnesses to the promise made by Rama that he will take back his kingdom from Bharata at the end of fourteen years, in the Fourth Act; the most novel and natural circumstances in which Sita is abducted away by Ravana, in the Fifth Act; the way in which Bharata learns of Sita's abduction and the most convincing arguments of Kaikeyi to show that all her past actions were in the best of interests of all and Bharata's proceeding with all his army for Rama's help, in the Sixth Act; and Bharata's meeting Rama in the Janasthana where he has just halted to visit the sages on his return journey with Sita and others to Ayodhya, Bharata's returning the kingdom to Rama, and also Rama's coronation then and there, as the fourteen years are just over, in the Seventh Act;—all these, nay, every one of these, is an admirable creation of Bhasa sure to be appreciated by the audience. The readers will agree with us when we say that among these original and masterly creations of Bhasa in this particular play, the Statue House Scene is the best. It is sure to stand uppermost before our minds' eyes even when we leave the theatre and come out after seeing the entire play enacted on the stage. That is why Bhasa has chosen to name his play after this particular Scene.

It must be noted here that it is in the Statue House Scene that we see Kaikeyi for the first time in person and find that she is after all a very patient and forbearing lady. Her statement 'I will tell you everything in the right place at the right hour' makes the audience feel that she must have had her own reasons, and very strong reasons too, for acting in the manner she had done. In fact the Sixth Act shows Kaikeyi a noble lady with not a tinge of greed or fault of

any kind what-so-ever. If the play is examined thoroughly it will be seen that Bhasa's main object in telling the story in the way he has done it in this play, is two-fold, viz. (1) to depict Kaikeyi as a noble-minded lady, who did what she did, with the best of interests of every one in mind; and (2) to rid Sita of the one mistake she committed of accusing in base language Lakshmana as having unworthy motives etc., when he refused to go on her words to the help of Rama who had gone chasing the golden deer. No doubt Bhasa has achieved both his objects with great success. The former and the more important of the two has been partly achieved in the Statue House Scene itself. This is another reason why Bhasa has been partial to this Scene, in preference to the other ones.]

4. TECHNICAL REMARKS

The Pratima-nataka of Bhasa does not stand the test of any of the rigid canons of dramaturgy, as the play was written long before those canons were formed. We even fail to see any particular RASA developed, which can be called the principal sentiment of the play. The KARUNARASA is predominant only in the 2nd and 3rd Acts, while in the other Acts there is a mixture of different sentiments at different stages.

The play appears to be a patch-work as the incidents of the earlier Acts do not lead to the gradual development of the plot. The Second Act is altogether superfluous and may well be dropped without interfering with the development of the plot.

Rama is a DHARMAVIRA and the principal hero of the play. Bharata is the PATAKA-NAYAKA, a true friend of the principal hero.

S. THE CHARACTERS.

Rama: The character or Rama has been delineated remarkably with skilful touches by the author at every stage of the development of the plot in this play. Rama is presented here, not as a god, but as an ordinary man who is a loving husband, an ideal prince, a true and affectionate son, a truth-loving hero, a fond brother and a sincere friend of all.

The very first picture of Rama we have is as a loving husband of Sita. His conversation with Sita through-out the play is pregnant with intense love and sincerity. He is proud of his wife and exclaims that 'Couples are rarely created with dispositions so alike' as himself and Sita. He tells Sita, when she is in bark-dress, that half his body has been already clad in it. His holding the mirror for Sita's putting on her ornaments reveals the intensity of his love for her. He is always eager to share his joys and sorrows with his wife Sita. That is why, when his intended coronation by his father is abruptly stopped, he goes straight to Sita's apartment to tell her first all about it. Again while in Panchavati, when he is worried as to how he should perform the death-anniversary day of his father, he discusses the matter freely with Sita. His love for Sita is so great that he is at first unwilling to allow her to follow him to the forest as it would mean a great hardship for her ; but, being unable to wound the sincere feelings of his dear wife, he takes her with him. He is extremely miserable during his separation from Sita after she is abducted away by Ravana, and is very happy when reunited and consecrated with her. Rama must have felt highly delighted to hear Ravana's observation regarding himself as 'famous in this world as the husband of Sita'.

He is a noble-minded prince. Being fully aware that Dasaratha had promised to consecrate Kaikeyi's son even when he married her, Rama is very unwilling to be crowned by him. He consents reluctantly to it, only when Dasaratha conjures him by his life. But, when the intended coronation is stopped, he becomes extremely happy and feels as if a great burden is lifted off his mind.

He has a high regard for elders. Even when he sees that his father is breaking his promise by arranging for his coronation instead of Bharata's, he does not find fault with Dasaratha's action. Again when the Chamberlain accuses Kaikeyi of greed, he objects to it and says that an elderly person will never do an unworthy act. He goes still further and asserts that Kaikeyi's action must be for some future good. His devotion to his father and his readiness to act as per the wishes of even his step-mother Kaikeyi are remarkable.

On merely hearing that Kaikeyi has demanded from Dasaratha Rama's exile in lieu of a boon granted by him some time before, Rama at once prepares to procede to dwell in the forests. When he hears that Dasaratha is on his way to him to see him before departing for the woods, he fears that Dasaratha may once again think of acting contrary to his words to Kaikeyi, in his excessive fondness for him and prevent him by some means or other from going into exile. So, in his eagerness to see that his father remains truthful to his promises, Rama hurriedly goes away from Ayodhya with his wife and brother, although it pains him sorely to leave his aged father abruptly when he is in a precarious condition. Such is his sense of duty.

He is not at all ambitious. Although Bharata requests him sincerely at the Chitrakuta, to accept the kingdom—Bharata had every right to offer it to any one, then—Rama refuses it. If he agrees to accept it after his exile is ended, it is because Bharata would not govern it even during the term of his exile on any other condition.

Rama's affection for his brothers is very great. His attitude towards Lakshmana has become proverbial. The names of Rama and Lakshmana are mentioned to this day as an example of ideal brothers. Rama's asking Sita to go and receive Bharata on his arrival at the Chitrakuta shows his tender affection for him. His own treatment of Bharata on that very occasion is quite full of love and understanding.

The kind and hearty reception he offers to the pseudo-ascetic Ravana, the frank discussion he holds with him and the implicit faith he reposes in his words regarding the deer with golden flanks, show his magnanimous simplicity. His statement 'A kingdom should not be neglected even for a moment', while asking Bharata to return to Ayodhya from the Chitrakuta, gives out the key for the success and prosperity of any kingdom. His description of the bark-garment as an armour for the battle of penance, a goad to the elephant of religious vows, a bridle for the horses of the senses, and a charioteer leading to religious duty,—has a very deep meaning like the Upanishadic sayings. His words 'Time produces ups and downs' to Sita, in reply to her observation that the

plants she formerly watered by bending down have become trees which are to be seen by looking up, remain an eternal truth. His proud remark that Bharata amassed in a day the glory which he could earn in all his life-time, when Bharata begged for his sandals which he intended to deposit on the throne in lieu of Rama, is simply admirable.

His pleasing personality, his ever cheerful countenance his amiable manners, his charming gentleness and his magnanimous nobility can never fail to win for him the admiration of one and all. An ideal man in every respect as he was, it is no wonder his subjects, friends and relatives, all alike, held him in high esteem.

Bharata: The most outstanding feature of Bharata's character is his love, reverence and loyalty for his elder brother Rama. In no way does he fall short of Lakshmana in the matter of his brotherly love and sincere eagerness to serve Rama. Bharata's love for Rama is so great that it eclipses all his other qualities. He is shocked to learn that his own mother sent Rama into exile and caused the death of Dasaratha. Although by nature Bharata has great regard for all elders inclusive of his mother, the above news makes him feel ashamed of his mother and at the same time enkindles his anger. He goes to the extent of disowning Kaikeyi as his mother, saying that he is going to establish a new doctrine in the world that a mother ought to be disowned if she proves treacherous to her husband (III 18). Being a man of quick decision and immediate action, he refuses to get crowned and at once proceeds to the forest where Rama is dwelling, saying—'Ayodhya, without Rama, is no Ayodhya. That is Ayodhya, where Rama lives'. Although a person of firm determination, as he cannot but remain obedient to Rama, he allows himself to be persuaded by Rama, to return to Ayodhya and govern the kingdom. But, he lays a condition that Rama should accept the realm back after the term of his exile, and makes Rama agree to it in the presence of witnesses. His loyal devotion to Rama is still further revealed when he begs Rama to grant him his sandals so that he may enthrone them in lieu of Rama and be their representative during Rama's

exile. Rama rightly observes, that Bharata amassed on that occasion the glory which he himself had earned so laboriously in all his life-time.

There is no trace of ambition or avarice in Bharata's character. He refuses to be the king of the kingdom which his mother had secured for him. He is a strict votary of Dharma and hence is very particular that Rama alone, the eldest son of his father, should become king. He can never reconcile himself to the idea that he is the heir to the throne and not Rama. His words to Rama, while agreeing to govern the kingdom during his exile, 'मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि' are very significant.

He is a man of his own ways. He is guided by his own conscience and none else. He is very obedient to his elders only when he finds that they are not on the wrong. That is why when Vasistha and Vamadeva ask him to under-go his coronation, he stubbornly refuses to obey them, although just a few hours ago, when a Bhata brought to him a message from the same Vasistha that he should enter Ayodhya after the Rohini star had set in, he had said 'न मया गुरुवचनमतिक्रान्तपूर्वम्' The same is the reason for the different attitudes he has towards Kaikeyi in the Statue House at first and later on in the Sixth Act after hearing her explanation regarding her past action. On the earlier occasion, he dislikes, nay hates Kaikeyi, because he thinks that she has committed a great crime in exiling Rama and causing the death of her own husband. But later on,—on hearing from Sumantra and Kaikeyi all about the curse on Dasaratha and how she was obliged to act in the way she had acted in the best of interests of all,—when he is convinced that Kaikeyi is not at all guilty of any thing, he repents for his past uncivil attitude towards her and immediately apologises to her.

He has a high pride of his family. The news of Sita's abduction is shocking to him and causes his swooning because he thinks it is the first stain on the stainless family of his, brought about by Kaikeyi by unnecessarily sending Sita and her husband to the woods. Being a man of impulses,

he goes straight to Kaikeyi's apartment with Sumantra who simply wonders why he is going there. The strain in which he speaks to Kaikeyi there and particularly his statement ' हन्त भोः सत्वयुक्तानामिक्ष्वाकूणां मनस्विनाम् । वधूप्रधर्षणं प्राप्तं प्राप्यात्रभवतीं वधूम् ' reveals how sorely painful it is for him to see that his family name is stained. He is proud of being the brother of Lakshmana who has been especially lucky in remaining in Rama's service even during his exile. He always identifies his interests with those of his family and Rama. His marching with a huge army towards Lanka to help Rama in rescuing Sita, is worthy of his touching devotion to Rama.

His words ' उपोपविश्य प्रवेष्टव्यानि नगराणीति सत्समुदाचारः ' on his arrival at the out-skirts of Ayodhya, show his regard for traditional practices. Although he feels that the Statues in the Statue House look like those of men and not of gods, still he is inclined to offer his obeisance to them as he thinks that he will be failing in his duty otherwise.

His high efficiency as a ruler, his self-abnegation, his family-pride and his sincere love and devotion to Rama are very well put forth in an effective language by Sumantra when he says—दैत्येन्द्रमानमथनस्य नृपस्य पुत्रः यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः । भ्राता पितुः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथा प्रयाति ॥

Lakshmana : In Rama's words Lakshmana is 'an ocean of fortitude'. He is always very calm and considerate. He has implicit faith in Rama. His obedience to Rama in any and every matter is remarkable. He never does anything of his own accord, good or bad. He seeks Rama's permission even to bring Bharata to his hut, on the latter's arrival at the Chitrakuta. On an earlier occasion, although he was determined to 'rid the world of all young women', he required Rama's permission for his doing so.

Like Bharata, Lakshmana also identifies his interests with those of Rama. Lakshmana even denies to himself all personal happiness and follows Rama to the forests as daylight follows the Sun. Of course his services to Rama throughout his life are memorable.

His love and devotion to Rama are so great that all other qualities of his fall into the back-ground. Although 'an

ocean of fortitude' as already observed, he loses control over himself when he sees that HIS Rama is asked to under-go exile. Loss of kingdom to Rama is nothing to him. But exile to Rama is unthinkable. So he grows wild on Kaikeyi, and not on Dasaratha, as it was SHE who demanded from Dasaratha the exile of Rama. It is in his wild anger on Kaikeyi that he hastily and foolishly resolves to kill all young women on the face of the earth. Once he is calmed, he regains his sobriety and becomes a polite and sincere companion of Rama.

Lakshmana is equally devoted to Sita. The pleasing vehemence with which he pleads with Rama for allowing Sita to follow him into the forest is admirable. His attitude towards Bharata, his younger brother in this play, is also remarkable. The blessing he pronounces on him at the Chitrakuta is full of brotherly feeling. His love for his father, mother or wife, is completely eclipsed by his excessive love for Rama. In one word, he is the personification of sincere and deep brotherly love.

Dasaratha: Dasaratha is a great king with an imposing personality. He is a MAHA-RATHA and an ally of Indra. He is pious and noble-minded; but he becomes a prey to his own promises to his wife Kaikeyi. He dies of PUTRA-SOKA, as an atonement for the sin of having killed in his youthful days, the only son of a sage mistaking him for an elephant.

His love for Rama, his eldest son, is boundless. The great interest he takes in arranging for Rama's coronation, his seating Rama—the grown-up prince–on his lap and persuading him to under-go coronation, and his shedding tears of joy on the bent head of the obedient Rama show his excessive fondness for Rama. He cannot bear the separation of Rama from him. When Rama is exiled, he dies broken-hearted. He has a remarkable gift for graphic description. His comparing Rama's departure to the setting of the Sun, Lakshmana's and Sita's following Rama to the disappearance of both daylight and shadow after sunset, is appropriate and admirable. His pathetic lamentations after Rama's departure (Act II) effectively move the heart of any one.

His love for Sita, Lakshmana and also Bharata, is sincere and great. But this love is over-shadowed by his love for Rama which is uppermost in him, as he is his eldest son and is endowed with exemplary qualities. He loves all his wives equally. It is only after Kaikeyi's demanding for Rama's exile in lieu of one of his boons to her, that he dislikes her and wishes that she was born a tigress in some forest.

Although Dasaratha is seen on the stage only for a short while, he leaves a deep impression on our minds by means of his great personality, clear imagination, excessive fondness for Rama, and deep concern for the safety of Sita particularly during her forest-life.

Ravana: Ravana behaves like an ordinary human being although he is a demon. He is a mighty king and a terror to all gods and demons alike. He is a real hero in as much as he appreciates the handsomeness and the dignified voice of his enemy Rama. He does not however tolerate the confidence of Rama in his own ability through penance or weapon to make the Himalaya show him the golden deer (P 45, L 15). No doubt Ravana fully recognises the heroic powers of Rama. That is why he resorts to cheat him to wreak his vengeance on him for killing Khara. He does not seem to have persuaded Maricha to appear as a golden deer before Sita or Rama; for, as the story itself is altered very much in this play, he might have created an illusion of a deer to lure Rama away. He easily changes his own appearance and ably puts on the disguise of a Brahmin ascetic. He poses to be well-versed in almost all Sastras, to suit his disguise. He is very clever and resourceful as can be seen from his conversation with Rama in the Fifth Act. He is very spiteful and proud of his past achievements. His challenge to Rama that he may show his valour if he is confident of his heroic powers, is very significant.

Sumantra:—Sumantra is one of Dasaratha's trusted ministers and a charioteer enjoying the confidence of every member of the royal family. The queens and the princes are quite familiar with him and address him 'Father'. He takes personal interest in every affair of the king and his family and is earnest in the discharge of any duty that is entrusted to him. Being an aged person he curses his long-

life, as he is made by it to witness several calamities such as the king's death, Rama's exile, Sita's abduction and so on. He has the gift of vivid description. The manner in which he relates to Dasaratha that Rama, Sita and Lakshmana did not send any message to him from the forests is very touching. He is marked for his wisdom and probity. The princes always look to him for proper guidance in every matter. He does not approve of Bharata's calling himself 'the stain on the Iksvaku family'. He advises Bharata not to describe himself as the son of 'greedy Kaikeyi', as it would mean disrespect to an elder. He feels freshly grieved every-time he is reminded of Dasaratha's death. His describing himself as the charioteer of an empty chariot is very pathetic. One remarkable thing about him is that whenever he does a thing, small or big, he never fails to impress it with the stamp of his individuality.

Kaikeyi : There is a world of difference between the Kaikeyi of the Ramayana and the Kaikeyi of the Pratimanataka. If the former is cruel, greedy and selfish, the latter is kind, noble and self-sacrificing. In the Ramayana, Valmiki has brought about a sudden change in the nature of Kaikeyi. Having first shown her to be full of motherly love and fondness for Rama, he makes her change at the instigation of Manthara so much from good to bad that it is impossible to believe that she was once really good. Bhasa's treatment of Kaikeyi is consistent. From the beginning to the end she is a lofty-minded woman. Her behaviour is no doubt viewed differently at first by different persons. Thus her demanding for Bharata's coronation makes the Kanchukiya characterise her as a greedy woman. Her asking for Rama's exile makes Lakshmana think that she is a cruel woman and rouses his anger so much that, on her account, he makes up his mind to rid the world of all young women. Her causing the death of Dasaratha by exiling Rama, makes Bharata feel that she has been treacherous to her own husband. Her stopping the coronation of Rama makes the people have nothing but contempt for her. Her demands make Dasaratha hate her and wish that she was born a tigress in some forest. But Rama, with his implicit trust in all elders that they will never do any unworthy act, vehemently argues with

the Kanchukiya and points out how Kaikeyi should not be called greedy for asking for Bharata's coronation as the kingdom was promised to her son even when Dasaratha married her. He asserts that if Kaikeyi had done anything, it was only for some future good which she had in mind.

We actually see her in the Statue-House-Scene for the first time. There, when Bharata simply flings a volley of insults and accusations on her, we are surprised to find her very calm and composed. Without any protest what-so-ever, she patiently bears all that. Her one and only reply to Bharata, after addressing him fondly as her dear son, that she will tell him every-thing at the right place and hour, makes us feel that she must have had very good reasons for acting in the manner she had acted and that she cannot be a bad woman. When we meet her again in the Sixth Act, we are pleasantly surprised to find that our estimation of her character is not at all wrong. In the said Act, Bharata, who is shocked to hear the terrible news of the abduction of Sita, goes with Sumantra straight to Kaikeyi and accuses her as responsible for that calamity which was a stain on the spotless family of the Ikshvaku kings. Kaikeyi avails herself of this opportunity to explain to her son the actual circumstances that had forced her to cause Rama's exile. Her explanation, endorsed by Sumantra as quite true, convinces Bharata to an extent. But when she gives ready answers to his other questions relating to the long term of exile imposed on Rama and not demanding his own exile, and when finally Sumantra states that all that Kaikeyi had done was known and agreeable to such elderly well-wishers of the Royal family as Vasishtha and Vamadeva, Bharata is fully convinced that his own mother is guilty of nothing and feels highly satisfied. We cannot but notice that Bharata does not ask her on this occasion why Kaikeyi had demanded for his own coronation. Kaikeyi does not dwell on this point although in the earlier Statue-House-Scene, Bharata had vehemently argued with her when she gave a half-satisfactory reply saying that 'his coronation was demanded not by her, but by <u>him</u>,–meaning her father–who was interested in stipulating it as the bridal fee'. Now, at any rate, we see that although she could have remained indifferent towards the payment of that bridal fee to her,—

it was in her hands to demand for it or not,—she did well in asking for it because, the kingdom would have been kingless during Rama's exile, otherwise. The customary practice is to nominate the next heir before the king's death occurs or is announced at least. 'Long live the king. The king is dead' is the usual way of announcing the death of the old king,—the first 'KING' in the announcement referring to the successor of the deceased one. Thus, she had done much good, although as a tool in the hands of Destiny;—to Dasaratha, her husband, she had caused only a very mild type of Putra-Soka; she had averted the premature death of Dasaratha's sons; and she had provided the country with a king, during the exile of Rama. Her frank confession to Bharata that she intended to impose on Rama only a fourteen days' exile, but uttered in her confusion fourteen years, is appealing. After all she was a woman accomplishing a great task which required plenty of courage and firmness of mind. Her own widow-hood was glaringly visible before her. She herself had to give an impetus to it. Yet she did all that with the best interests of all in her mind, in the most creditable manner possible. Her individuality and the great qualities that mark out a person for leadership must have impressed the great SEERS, Vamadeva and Vasishtha, when they entrusted her with such a great task.

We cannot miss to mark her sincere and deep affection for Rama. Her words to Rama, persuading him to accept the kingdom,—'चिराभिलषित: खल्वेष मनोरथ:'–show that she was yearning for it since long and are in consonance with our observation above regarding her object in demanding for Bharata's kingship. When Rama undergoes Abhisheka at the Janasthāna in obedience to her wish, Kaikeyi feels highly satisfied. Her telling Rāma, soon after that, 'धन्या खल्वस्मि। रामाभ्युदयमयोध्यायां प्रेक्षितुमिच्छामि' reveals her true motherly affection for Rāma. Her sisterly feeling for Kausalyā and Sumitrā is admirable. When Bharata says to her that he has more pleasant news for her than that of Sumantra's return from the penance groves of Rāma,—Kaikeyi does not note the sarcastic tone of Bharata,—she is eager to send for Kausalyā and Sumitrā also, because she sincerely wishes that they

should not miss to hear any good news relating to Rāma at the earliest opportunity. Thus the Kaikeyī of this play is a lofty-minded virtuous queen marked for her individuality and greatness.

Sītā: Sītā of the Pratimā-nāṭaka is a princess with a greceful simplicity which is rarely found in the case of women belonging to any royal family. In the Abhiṣeka-Nāṭaka, she is more than once referred to as a goddess; but in this play, from the beginning to the end, she is shown just a human being but with such admirable qualities that elevated her to the high position of becoming the ideal of every Hindu woman from her own days to the present time. She is also different from the Sītā of Rāmāyaṇa, for, the changes in the plot of the play as presented by Bhāsa give no occasion for Sītā's accusing Lakṣmaṇa as having unworthy motives etc. when he first refused to go on her words to the help of Rāma who had gone chasing the golden deer. Thus Sītā of this play is a lady who is consistently good and noble from beginning to end. The most outstanding quality in Sītā is her unique feeling of oneness with her husband Rāma. She has studied (the) mind of Rāma well and adopts her's to his, such that there may be a very pleasant harmony between the two. She is also able to think and act on the same lines as of Rāma. Hence it is no wonder that Rāma takes her as one half of his own self and tells her that rarely are couples born with natures so alike. Her observation that she is glad that the stopping of the coronation of her husband made him continue to be her lord exclusively, thrills Rāma with joy as he too had already felt more or less similarly 'दिष्ट्या स एवास्मि राम:,महाराज एव महाराज:'. When Rāma is worried about the manner in which he has to celebrate the annual ceremony of his father the next day,—while in Panchavatī, just on the eve of Sītā's abduction,—Sītā's noticing that her husband is worried merely by looking at his face, her sitting by his side lovingly and trying to cheer him up with her sweet words and smiling countanance are simply admirable. She is like a lamp in darkness to Rāma. Rāma knows that. He is fully aware that his wife is always capable of giving him expert guidance. With the ambition of proving a true and worthy wife of

Rāma, Sītā shares with him all his joys and sorrows, his prosperity and adversity and triumphs and failures; she thinks, feels and even behaves like Rāma and indentifies herself with him completely in everything. Hence we are much pleased to note that Rāma himself characterises her as his अवस्थाकुटुम्बिनी ॥

Being a strong-minded woman with plenty of control over herself, Sītā is always successful in suppressing her own emotions. No doubt she is agitated in mind to see Lakṣhmaṇa with a bow in his hand determined to rid the world of all young women. She is equally grieved when Sumantra reminds Rāma of Daśaratha's death. But on both the occasions she does not show out her feelings. On the other hand, her observations ' रोदितव्ये काले सौमित्रिणा धनुर्गृहीतम ' with regard to Lakṣhmaṇa's foolish behaviour, and ' रुदन्तमार्यपुत्रं पुनरपि रोदयति तातः ' to Sumantra's weeping—function as correctives to the concerned persons. Thus Sumitrā's characterising Sītā as बालाऽप्यबालचारित्रा is quite significant.

Sītā's observation एवं दोषो वर्धते, while advising the Cheṭī to return the bark garment brought away by stealth although for fun, shows how good and pure-minded she is. Her unassuming simplicity in allowing even the servants of the palace to move with her with easy familiarity cannot but impress on our minds. Her moving on terms of equal familiarity with the ascetic women who are utterly ignorant of wealth in the Janasthāna and endearing herself so much to them that they call her ' Jānakī ', ' ~~daughter~~ ', ' ' my dear ' etc. according to their ages is quite characteristic of Sītā. Her womanly curiosity is revealed when she wishes to know how she will look in bark-garments. She is very much pleased to hear from Avadātikā and the Cheṭī, that she looks quite beautiful in any dress. Her ~~feeling a sense~~ of danger from the pseudo-ascetic Rāvaṇa when Rāma goes after the golden deer and her getting frightened at Rāma's reference to the golden deer even after the destruction of Rāvaṇa, show the ~~timidness~~ which is characteristic of the majority of Hindu women.

Sītā is very kind-hearted and ever ready to do her best for making others happy. Thus, she pleads with Rāma in her own winning way, to allow Lakṣhmaṇa to follow them

to the forests and to grant Bharata his first request (अतिक्करुणं मन्त्रयते भरतः । ननु दीयते प्रथमयाचनं भरतस्य ?). She has a very warm affection for Bharata and Lakshmana. She is eager to retain Bharata in the forest with them for some time at least and feels disappointed when he is asked to return to Ayodhyā the very day he had come there. Her great respect and love for Daśaratha makes her eagerly ask अपि तातः कुशली ?, the moment she is informed that Rāma is going to be consecrated. Her not saying a word about Kaikeyī, although so much was being argued for and against Kaikeyī's greed in her own presence by the Kāñchukīya, and her words ' Many things happen in courts ' show how she is always conscious of her own limitations.

Thus the character of Sītā is highly noble and flawless. Her simplicity is graceful. The sweetness of her disposition is charming. Her affection for Bharata and Lakshmana is warm with motherly feelings. Her reverential love for Daśaratha is sincere. Her devotion to her husband with whom she always identifies herself is admirable. The easy familiarity with which she moves with persons devoid of wealth or high social status is impressive. In one word, every one of the qualities of the virtuous and noble-minded Sītā is highly praise-worthy and deserves to be the ideal of every woman.

Kausalyā : Kausalyā appears on the stage only twice, once while attending on the grief- stricken Dasaratha and a second time in the Statue-House-Scene. She is a faithful wife of Dasaratha, loving him dearly to the last. Her love for her son Rama is equally warm. She is as deeply grieved as Dasaratha, when Rama is exiled. She would have probably thought of going to the forest with Rama, but her duty towards her own husband detained her at home. When Dasaratha, who has lost the power of his eye-sight, his end having come near, asks her who she is, her reply to him is, ' I, the mother of an unloved son '. Her grief is so much that she altogether forgets that her words may make her beloved husband miserable. With the help of Sumitra, Lakshmana's mother, she personally attends on Dasaratha fondly and in all earnestness. Her comforting words to Dasaratha, although

she herself is weeping while saying them, that Sita and the two princes are going to be seen soon after the term of exile is over, show her eagerness in seeing that Dasaratha's life is saved some-how or other. It is very significant that she says not a single word, good or bad, about Kaikeyi. In the Statue-House-Scene, her words pronounced as a blessing on Bharata—'My son, be without any anguish' are full of sincerity. She has known the mentality of Bharata and has correctly guessed that he must be very much worried mentally at his mother's conduct. But Bharata appears to take them amiss as he feels that he has been chided by her thereby. But Kausalya's good-feeling towards him is clearly seen when she advises him a little later to bow down to his mother at least for the sake of ettiquette. She is rightly compared by Bharata to the great and holy river Ganges.

Sumitra: Sumitra, mother of Lakshmana, is the second wife of Dasaratha. She is noble-minded and never shows out her feelings. Her characterising Sita as बालापि अबालचारित्रा and asking Sumantra particularly about ~~her~~ message to them, shows how deep she loved Sita. She loves her husband with all her heart and joins Kausalya in attending on him personally. The blessing she confers on Bharata in the Statue-House-Scene 'यशोभागी भव', looks as though she is just suggesting to him the future course of action he should adopt. Bharata catches her point and answers 'इदं तावत्प्रयतिष्ये'. Although she is given only a back seat in the two scenes she appears, she shows herself a dutiful and loving wife of Dasaratha, with plenty of the fond love of a mother towards the princes and Sita.

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देवकुलिकः— A person in charge of the Statue-House.

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नन्दिनिका – A maid.

तापसी— A female-ascetic.

॥ श्रीः ॥

प्रतिमा नाटकम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

सूत्रधारः—सीताभवः पातु सुमन्त्रतुष्टः

सुग्रीवरामः सहलक्ष्मणश्च ।

यो रावणार्यप्रतिमश्च देव्या

विभीषणात्मा भरतोऽनुसर्गम् ॥ १ ॥

(नेपथ्याभिमुखमवलोक्य) आर्ये, इतस्तावत् ।

(प्रविश्य) **नटी**—आर्य, इयमस्मि । [अय्य इअह्मि]

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चरति पुलिनेषु हंसी

काशांशुकवासिनी सुसंहृष्टा ।

(नेपथ्ये) आर्य ! आर्य ! [अय्य ! अय्य !]

(आकर्ण्य) **सूत्रधारः**—भवतु, विज्ञातम् ।

मुदिता नरेन्द्रभवने

त्वरिता प्रतिहाररक्षीव ॥ २ ॥

(निष्क्रान्तौ)

स्थापना

(प्रविश्य) **प्रतिहारी**—आर्य, क इह काञ्चुकीयानां संनिहितः ? [अय्य, को इह काञ्चुईआणं सण्णिहिदो ?]

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प्रतिहारी—आर्य, महाराजो देवासुरसङ्ग्रामेष्वप्रतिहतमहारथो **दशरथ** आज्ञापयति—शीघ्रं भर्तृदारकस्य रामस्य राज्यप्रभावसंयोगकारका अभिषेकसंभारा आनीयन्तामिति । [अय्य, महाराओ देवासुरसङ्ग्रामेसु अप्पडिहदमहारहो दसरहो आणवेदि-सिग्घं भट्टिदारअस्स रामस्स रज्जप्पहावसञोअकारआ अहिसेअसम्भारा आणीअन्तु त्ति]

काञ्चुकीयः—भवति, यदाज्ञप्तं महाराजेन तत् सर्वं सङ्कल्पितम् । पश्य

छत्रं सव्यजनं सनन्दिपटहं भद्रासनं कल्पितं
न्यस्ता हेममयाः सदर्भकुसुमास्तीर्थाम्बुपूर्णा घटाः ।
युक्तः पुष्यरथश्च मन्त्रिसहिताः पौराः समभ्यागताः
सर्वस्यास्य हि मङ्गलं स भगवान् वेद्यां वसिष्ठः स्थितः ॥ ३ ॥

प्रतिहारी —यद्येवं, शोभनं कृतम् । [जइ एव्वं, सोहणं किदं]

काञ्चुकीयः—हन्त भोः !

इदानीं भूमिपालेन कृतकृत्याः कृताः प्रजाः ।
रामाभिधानं मेदिन्यां शशाङ्कमभिषिञ्चता ॥ ४ ॥

प्रतिहारी—त्वरतां त्वरतामिदानीमार्यः । [तुवरदु तुवरदु दाणिं अय्यो]

काञ्चुकीयः—भवति, इदं त्वर्यते । (निष्क्रान्तः)

प्रतिहारी—(परिक्रम्यावलोक्य) आर्य संभवक ! संभवक ! गच्छ । त्वमपि महाराजवचनेनार्यपुरोहितं यथोपचारेण त्वरय । (अन्यतो गत्वा) सारसिके! सारसिके ! सङ्गीतशालां गत्वा नाटकीयानां विज्ञापय, कालसंवादिना नाटकेन सज्जा भवतेति । यावदहमपि सर्वं कृतमिति महाराजाय निवेदयामि । [अय्य संभवअ संभवअ गच्छ तुवं पि महाराअवअणेण अय्यपुरोहिदं जहोपआरेण तुवारेहि । सारसिए, सारसिए, सङ्गीदसालं गच्छिअ नाडईआणं

विण्णवेहि-कालसंवादिणा णाडएण सज्जा होह त्ति । जाव अहं वि सव्वं किदं त्ति महाराअस्स णिवेदेमि ।] (निष्क्रान्ता)

(ततः प्रविशत्यवदातिका वल्कलं गृहीत्वा)

अवदातिका—अहो अत्याहितम् ! परिहासेनापीमं वल्कलमुपनयन्त्या ममैतावद् भयमासीत्, किं पुनर्लोभेन परधनं हरतः । हसितुमिवेच्छामि । न खल्वेकाकिन्या हसितव्यम् । [अहो अच्छाहिदं । परिहासेण वि इमं वक्कलं उवणअन्तीए मम एत्तिअं भअं आसी, किं पुण लोमेण परधणं हरन्तस्स । हसिदुं विअ इच्छामि । ण खु एआइणीए हसिदव्वं]

(ततः प्रविशति सीता सपरिवारा)

सीता—हञ्जे, अवदातिका परिशङ्कितवर्णेव दृश्यते । किन्नु खल्विवैतत् ? [हञ्जे, ओदादिआ परिसङ्किदवण्णा विअ दिस्सइ । किंणु हु विअ एदं ?]

चेटी-भट्टिनि, सुलभापराधः परिजनो नाम अपराद्धा भविष्यति । [भट्टिणि, सुलहावराहो परिअणो णाम । अवरज्झा भविस्सदि]

सीता—नहि नहि ; हसितुमिवेच्छति । [णहि णहि हसिदुं विअ इच्छदि]

अवदातिका—(उपसृत्य) जयतु भट्टिनी ! भट्टिनि, न खल्वहमपराद्धा । [जेदु भट्टिणी । भट्टिणि ण खु अहं अवरज्झा ।]

सीता—का त्वां पृच्छति ? अवदातिके, किमेतद् वामहस्तपरिगृहीतम् ? [का तुमं पुच्छदि । ओदादिए किं एदं वामहत्थपरिगहिदं]

अवदातिका—भट्टिनि, इदं वल्कलम् । [भट्टिणि, इदं वक्कलं]

सीता—वल्कलं कस्मादानीतम् ? [वक्कलं किस्स आणीदं]

अवदातिका—शृणोतु भट्टिनी । नेपथ्यपालिन्यार्यरेवा निर्वृत्तरङ्गप्रयोजनमशोकवृक्षस्यैकं किसलयमस्माभिर्याचितासीत् । न च तया दत्तम् । ततोऽस्त्यपराध इतीदं गृहीतम् । [सुणादु भट्टिणी । णेवच्छपालिणी अय्यरेवा णिव्वुत्तरङ्गप्पओअणं असोअरुक्खस्स एक्कं किसलअं अह्मेहि जाइदा आसि । ण अ ताए दिण्णं । तदो अत्थि अवराहो त्ति इदं गहिदं]

सीता—पापकं कृतम् ! गच्छ निर्यातय । [पावअं किदं । गच्छ णिय्यादेहि ।]

अवदातिका—भट्टिनि, परिहासनिमित्तं खलु मयैतदानीतम् ।

[भट्टिणि, परिहासणिमित्तं खु मए एदं आणीदं]

सीता—उन्मत्तिके, एवं दोषो वर्धते । गच्छ, निर्यातय, निर्यातय । [उन्मत्तिए, एवं दोसो वड्ढइ । गच्छ णिय्यादेहि णिय्यादेहि]

अवदातिका—यद् भट्टिन्याज्ञापयति । [जं भट्टिणी आणवेदि]

(प्रस्थातुमिच्छति)

सीता—हला, एहि तावत् । [हळा एहि दाव]

अवदातिका—भट्टिनि, इयमस्मि । [भट्टिणि इअह्मि]

सीता—हला, किन्नु खलु ममापि तावत् शोभते ? [हळा किंणु हु मम वि दाव सोहदि ?]

अवदातिका—भट्टिनि, सर्वशोभनीयं सुरूपं नाम । अलङ्करोतु भट्टिनी । [भट्टिणि सव्वसोहणीअं सुरूवं णाम । अळङ्करोदु भट्टिणी ।

सीता—आनय तावत् । (गृहीत्वालङ्कृत्य) हला, पश्य, किमिदानीं शोभते । [आणेहि दाव । हळा पेक्ख किं दाणिं सोहदि]

अवदातिका—तव खलु शोभते नाम ? सौवर्णिकमिव वल्कलं संवृत्तम् । [तव खु सोहदि णाम ? सोवण्णिअं विअ वक्कळं संवुत्तं]

सीता—हञ्जे त्वं किञ्चिन्न भणसि ? [हञ्जे तुवं किञ्चि ण भणासि].

चेटी—नास्ति वाचा प्रयोजनम् । इमानि प्रहर्षितानि तनूरुहाणि मन्त्रयन्ते [णत्थि वाआए पओअणं । इमे पहरिसिदा तणूरुहा मन्तेन्ति ।]

(पुलकं दर्शयति)

सीता—हञ्जे आदर्शं तावदानय ? [हञ्जे आदंसअं दाव आणेहि]

चेटी—यद् भट्टिन्याज्ञापयति । (निष्क्रम्य, प्रविश्य) भट्टिनि, अयमादर्शः । (जं भट्टिणी आणवेदि । भट्टिणि, अअं आदंसओ)

सीता—(चेटीमुखं विलोक्य) तिष्ठतु तावदादर्शः । त्वं किमपि वक्तुकामेव । [चिट्ठदु दाव आदंसवो । तुवं किं वि वत्तुकामा विअ ।]

चेटी—भट्टिनि, एवं मया श्रुतम् । आर्यबालाकिः कञ्चुकी भणति—अभिषेकोऽभिषेक इति । [भट्टिणि, एव्वं मए सुदं । अय्यबाळाई कञ्चुई भणादि अहिसेओ अहिसेओ त्ति ।]

सीता—कोऽपि भर्ता राज्ये भविष्यति ! [को वि भट्टा रज्जे भविस्सदि !]

(प्रविश्यापरा) **चेटी**—भट्टिनि, प्रियाख्यानिकम् ! प्रियाख्यानिकम् ! [भट्टिणि, पिअक्खाणिअं ! पिअक्खाणिअं !]

सीता—किं किं प्रतीष्य मन्त्रयसे ? (किं किं पडिच्छिअ मन्तेसि ?)

चेटी—भर्तृदारकः किलाभिषिच्यते ! [भट्टिदारओ किळ अहिसिञ्चीअदि !]

सीता—अपि तातः कुशली ? [अवि तादो कुसळी ?]

चेटी—महाराजेनैवाभिषिच्यते । [महाराएण एव्व अहिसिञ्चीअदि]

सीता—यद्येवं, द्वितीयं मे प्रियं श्रुतम् । विशालतरमुत्सङ्गं कुरु । [जइ एव्वं, दुदीअं मे पिअं सुदं । विसाळदरं उच्छङ्गं करेहि]

चेटी—भट्टिनि, तथा । [भट्टिणि, तह]

(चेटी तथा करोति । सीता आभरणान्यवमुच्य ददाति)

चेटी—भट्टिनि, पटहशब्द इव । [भट्टिणि, पडहसद्दो विअ]

सीता—स एव । [सो एव्व]

चेटी—एकपदे अवघट्टिततूर्णीकः पटहशब्दः संवृत्तः ! [एकपदे ओघट्टिअतुह्णीओ पडहसद्दो संवुत्तो !]

सीता—को नु खलूद्घातोऽभिषेकस्य ! अथवा बहुवृत्तान्तानि राजकुलानि नाम । [कोणु खु उग्घादो अहिसेअस्स! अहवा बहुवुत्तान्ताणि राअउळाणि णाम]

चेटी—भट्टिनि, एवं मया श्रुतं ; भर्तृदारकमभिषिच्य महाराजो वनं गमिष्यतीति । [भट्टिणि, एव्वं मए सुदं ;—भट्टिदारअं अहिसिञ्चिअ महाराओ वणं गमिस्सदि त्ति]

सीता—यद्येवं, न तदभिषेकोदकं, मुखोदकं नाम । [जइ एव्वं ण सो अहिसेओदओ, मुहोदअं णाम]

(ततः प्रविशति **रामः**)

रामः—हन्त भोः !

आरब्धे पटहे स्थिते गुरुजने भद्रासने लङ्घिते
स्कन्धोच्चारणनम्यमानवदनप्रच्योतितोये घटे ।
राज्ञाहूय विसर्जिते मयि जनो धैर्येण मे विस्मितः
स्वः पुत्रः कुरुते पितुर्यदि वचः कस्तत्र भो विस्मयः ॥५॥

विरम्यतामिदानीं पुत्रेति स्वयं राज्ञा विसर्जितस्यापनीतभारोच्छ्वसितमिव मे मनः ! दिष्ट्या स एवास्मि रामः, महाराज एव महाराजः । यावदिदानीं मैथिलीं पश्यामि ।

अवदातिका—भट्टिनि, भर्तृदारकः खल्वागच्छति ! नापनीतं वल्कलम् ! [भट्टिणि, भट्टिदारओ खु आअच्छइ । णावणीदं वक्कळं !]

रामः—मैथिलि, किमास्यते ?

सीता—हं आर्यपुत्रः !, जयत्वार्यपुत्रः ! [हं अय्यउत्तो ! जेदु अय्यउत्तो !]

रामः—मैथिलि, आस्यताम् । (उपविशति)

सीता—यद् आर्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि] (उपविशति)

अवदातिका—भट्टिनि, स एव भर्तृदारकस्य वेषः । अलीकमिवैतत् भवेत् । [भट्टिणि, सो एव्व भट्टिदारअस्स वेसो । अळिअं विअ एदं भवे]

सीता—तादृशो जनोऽलीकं न मन्त्रयते । अथवा बहुवृत्तान्तानि राजकुलानि नाम ! [तादिसो जणो अळिअं ण मन्तेदि । अहवा बहुवुत्तन्ताणि राअउळाणि णाम !]

रामः—मैथिलि, किमिदं कथ्यते ?

सीता—न खलु किञ्चित् । इयं दारिका भणति—अभिषेकोऽभिषेक इति ! [ण खु किञ्चि । इअं दारिआ भणादि—अहिसेओ अहिसेओ त्ति]

रामः—अवगच्छामि ते कौतूहलम् । अस्त्यभिषेकः । श्रूयताम् । अद्यास्मि महाराजेनोपाध्यायामात्यप्रकृतिजनसमक्षमेकप्रकारसंक्षिप्तं कोसलराज्यं कृत्वा बाल्याभ्यस्तमङ्कमारोप्य मातृगोत्रं स्निग्धमाभाष्य, पुत्र राम प्रतिगृह्यतां राज्यमित्युक्तः ।

सीता—तदानीमार्यपुत्रेण किं भणितम् ? [तदाणीं अय्यउत्तेण किं भणिदं ?]

रामः—मैथिलि, त्वं तावत् किं तर्कयसि ?

सीता—तर्कयाम्यार्यपुत्रेणाभणित्वा किञ्चिद् दीर्घं निःश्वस्य महाराजस्य पादमूलयोः पतितमिति । [तक्केमि अय्यउत्तेण अभणिअ किञ्चि दिग्घं णिस्ससिअ महाराअस्स पादमूलेसु पडिअं त्ति]

रामः—सुष्ठु तर्कितं । अल्पं तुल्यशीलानि द्वन्द्वानि सृज्यन्ते । तत्र हि पादयोरस्मि पतितः ।

समं बाष्पेण पतता तस्योपरि ममाप्यधः ।
पितुर्मे क्लेदितौ पादौ ममापि क्लेदितं शिरः ॥ ६ ॥

सीता—ततस्ततः ? [तदो तदो ?]

रामः—ततोऽप्रतिगृह्यमाणेष्वनुनयेषु आसन्नजरादोषैः स्वैः प्राणैरस्मि शापितः?

सीता—ततस्ततः ? [तदो तदो ?]

रामः—ततस्तदानीं

शत्रुघ्नलक्ष्मणगृहीतघटेऽभिषेके
छत्रे स्वयं नृपतिना रुदता गृहीते ।
संभ्रान्तया किमपि मन्थरया च कर्णे
राज्ञः शनैरभिहितं च न चास्मि राजा ॥ ७ ॥

सीता—प्रियं मे ? महाराज एव महाराजः ! आर्यपुत्र एवार्यपुत्रः !
[पिअं मे ! महाराओ एव्व महाराओ ! अय्यउत्तो एव्व अय्यउत्तो !]

रामः—मैथिलि, किमर्थं विमुक्तालङ्कारासि ?

सीता—न खलु तावदाबध्नामि । [ण खु दाव आवज्झामि]

रामः—न खलु । प्रत्यग्रावतारितैर्भूषणैर्भवितव्यम् । तथाहि—

कर्णौ त्वरापहृतभूषणभुग्नपाशौ
संस्रंसिताभरण गौरतलौ च हस्तौ ।
एतानि चाभरणभारनतानि गात्रे
स्थानानि नैव समतामुपयान्ति तावत् ॥ ८ ॥

सीता—पारयत्यार्यपुत्रोऽलीकमपि सत्यमिव मन्त्रयितुम् । [पारेदि अय्यउत्तो अलिअं पि सच्चं विअ मन्तेदुं]

रामः—तेन हि अलङ्क्रियताम् । अहमादर्शं धारयिष्ये । (तथा कृत्वा निर्वर्ण्य)

आदर्शे वल्कलानीव किमेते सूर्यरश्मयः ।
हसितेन परिज्ञातं क्रीडेयं नियमस्पृहा ॥ ९ ॥

अवदातिके, किमेतत् ?

अवदातिका—भर्तः, किन्नु खलु शोभते न शोभते इति कौतूहलेनाबद्धानि । [भट्टा, किण्णु हु सोहदि ण सोहदि त्ति कोदूहळेण आबज्झा]

रामः—मैथिलि, किमिदम् ? इक्ष्वाकूणां वृद्धालङ्कारस्त्वया धार्यते ! अस्त्यस्माकं प्रीतिः । आनय ।

सीता—मा खलु मा खल्वार्यपुत्रोऽमङ्गलं भणतु । [मा खु मा खु अय्यउत्तो अमङ्गळं भणादु]

रामः—मैथिलि, किमर्थं वारयसि ?

सीता—उज्झिताभिषेकस्यार्यपुत्रस्यामङ्गलमिव मे प्रतिभाति । [उज्झिदाहिसेअस्स अय्यउत्तस्स अमङ्गळं विअ मे पडिहादि]

रामः—**मा स्वयं मन्युमुत्पाद्य परिहासे विशेषतः !**
शरीरार्धेन मे पूर्वमाबद्धा हि यदा त्वया ॥ १० ॥

(नेपथ्ये) हा हा महाराजः !

सीता—आर्यपुत्र, किमेतत् ? [अय्यउत्त, किं एदं ?]

रामः—(आकर्ण्य)

नारीणां पुरुषाणां च निर्मर्यादो यदा ध्वनिः ।
सुव्यक्तं प्रभवामीति मूले दैवेन ताडितम् ॥ ११ ॥

तूर्णं ज्ञायतां शब्दः ।

(प्रविश्य) **काञ्चुकीयः**—परित्रायतां परित्रायतां कुमारः !

रामः—आर्य, कः परित्रातव्यः ?

काञ्चुकीयः—महाराजः !

रामः—महाराज इति ? आर्य, ननु वक्तव्यमेकशरीरसंक्षिप्ता पृथिवी रक्षितव्येति ! अथ कुत उत्पन्नोऽयं दोषः ?

काञ्चुकीयः—स्वजनात् ।

रामः— स्वजनादिति ? हन्त नास्ति प्रतीकारः !

शरीरेऽरिः प्रहरति हृदये स्वजनस्तथा ।
कस्य स्वजनशब्दो मे लज्जामुत्पादयिष्यति ॥ १२ ॥

काञ्चुकीयः—तत्र भवत्याः कैकेय्याः ।

रामः—किमम्बायाः ? तेन हि उदर्केण गुणेनात्र भवितव्यम् ।

काञ्चुकीयः—कथमिव ?

रामः—श्रूयताम् ।

यस्याः शक्रसमो भर्ता मया पुत्रवती च या ।
फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति ॥ १३ ॥

काञ्चुकीयः—कुमार, अलमुपहतासु स्त्रीबुद्धिषु स्वमार्जवमुपनिक्षेप्तुम् । तस्या एव खलु वचनाद् भवदभिषेको निवृत्तः!

रामः—आर्य, गुणाः खल्वत्र ।

काञ्चुकीयः—कथमिव ?

रामः—श्रूयताम् ।

वनगमननिवृत्तिः पार्थिवस्यैव ताव-
न्मम पितृपरवत्ता बालभावः स एव ।
नवनृपतिविमर्शे नास्ति शङ्का प्रजाना-
मथ च न परिभोगैर्वञ्चिता भ्रातरो मे ॥ १४ ॥

काञ्चुकीयः—अथ च तयानाहूतोपसृतया भरतोऽभिषिच्यतां राज्य इत्युक्तम् । अत्राप्यलोभः ?

रामः—आर्य, भवान् खल्वस्मत्पक्षपातादेव नार्थमवेक्षते । कुतः

शुल्के विपणितं राज्यं पुत्रार्थे यदि याच्यते ।
तस्या लोभोऽत्र नास्माकं भ्रातृराज्यापहारिणाम् ॥ १५ ॥

काञ्चुकीयः—अथ—

रामः—अतः परं न मातुः परिवादं श्रोतुमिच्छामि । महाराजस्य वृत्तान्तस्तावदभिधीयताम् ।

काञ्चुकीयः—ततस्तदानीं ।

शोकादवचनाद् राज्ञा हस्तेनैव विसर्जितः ।
किमप्यभिमतं मन्ये मोहं च नृपतिर्गतः ॥ १६ ॥

रामः—कथं मोहमुपगतः !

(नेपथ्ये) कथं कथं मोहमुपगत इति ?

यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया

रामः—(आकर्ण्य पुरतो विलोक्य)

अक्षोभ्यः क्षोभितः केन लक्ष्मणो धैर्यसागरः ।
येन रुष्टेन पश्यामि शताकीर्णमिवाग्रतः ॥ १७ ॥

(ततः प्रविशति धनुर्बाणपाणिर्लक्ष्मणः)

लक्ष्मणः—(सक्रोधम्) कथं कथं मोहमुपगत इति ?

यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया
स्वजननिभृतः सर्वोऽप्येवं मृदुः परिभूयते ।
अथ न रुचितं मुञ्च त्वं मामहं कृतनिश्चयो
युवतिरहितं लोकं कर्तुं यतश्छलिता वयम् ॥ १८ ॥

सीता—आर्यपुत्र रोदितव्ये काले सौमित्रिणा धनुर्गृहीतम् ! अपूर्वः खल्वस्यायासः ! [अय्यउत्त, रोदिदव्वे काले सोमित्तिणा धणू गहीदं । अपुव्वो खु से आआसो]

रामः—सुमित्रामातः, किमिदम् ?

लक्ष्मणः—कथं, कथं, किमिदं नाम !

क्रमप्राप्ते हृते राज्ये भुवि शोच्यासने नृपे ।
इदानीमपि सन्देहः किं क्षमा निर्मनस्विता ॥ १९ ॥

रामः सुमित्रामातः, अस्मद्राज्यभ्रंशो भवत उद्योगं जनयति । आः ! अपण्डितः खलु भवान् !

भरतो वा भवेद् राजा वयं वा ननु तत् समम् ।
यदि तेऽस्ति धनुःश्लाघा स राजा परिपाल्यताम् ॥ २० ॥

लक्ष्मणः—न शक्नोमि रोषं धारयितुम् । भवतु, भवतु । गच्छामस्तावत् ।

(प्रस्थितः)

रामः—त्रैलोक्यं दग्धुकामेव ललाटपुटसंस्थिता ।
भ्रुकुटिर्लक्ष्मणस्यैषा नियतीव व्यवस्थिता ॥ २१ ॥

सुमित्रामातः, इतस्तावत् ।

लक्ष्मणः—आर्य, अयमस्मि ।

रामः—भवतः स्थैर्यमुत्पादयता मयैवमभिहितम् । उच्यतामिदानीम् ।

ताते धनुर्नमयि सत्यमवेक्षमाणे
मुञ्चानि मातरि शरं स्वधनं हरन्त्याम् ।
दोषेषु बाह्यमनुजं भरतं हनानि
किं रोषणाय रुचिरं त्रिषु पातकेषु ॥ २२ ॥

लक्ष्मणः—(सबाष्पम्) हा धिक् ! अस्मान् अविज्ञायोपालभसे ।

यत्कृते महति क्लेशे राज्ये मे न मनोरथः ।
वर्षाणि किल वस्तव्यं चतुर्दश वने त्वया ॥ २३ ॥

रामः—अत्र मोहमुपगतस्तत्रभवान् । हन्त ! निवेदितमप्रभुत्वम् । मैथिलि,

मङ्गलार्थेऽनया दत्तान् वल्कलांस्तावदानय ।
करोम्यन्यैर्नृपैर्धर्मं नैवाप्तं नोपपादितम् ॥ २४ ॥

सीता—गृह्णात्वार्यपुत्रः । [गह्णदु अय्यउत्तो]

रामः—मैथिलि, किं व्यवसितम् ?

सीता—ननु सहधर्मचारिणी खल्वहम् ? [णं सहधम्मआरिणी क्खु अहं]

रामः—मयैकाकिना किल गन्तव्यम् ?

सीता—अतो नु खल्वनुगच्छामि । [अदो णु खु अणुगच्छामि]

रामः—वने खलु वस्तव्यम् ?

सीता—तत् खलु मे प्रासादः । [तं खु मे पासादो]

रामः—श्वश्रूश्वशुरशुश्रूषापि च ते निर्वर्तयितव्या ?

सीता—एतामुद्दिश्य देवतानां प्रणामः क्रियते । [णं उद्दिसिअ देवदाणं पणामो करीअदि]

रामः—लक्ष्मण, वार्यतामियम् ।

लक्ष्मणः—आर्य, नोत्सहे श्लाघनीये काले वारयितुमत्रभवतीम् । कुतः

अनुचरति शशाङ्कं राहुदोषेऽपि तारा
पतति च वनवृक्षे याति भूमिं लता च ।
त्यजति न च करेणुः पङ्कलग्नं गजेन्द्रं
व्रजतु चरतु धर्मं भर्तृनाथा हि नार्यः ॥ २५ ॥

(प्रविश्य) **चेटी**—जयतु भर्त्रिनी ! नेपथ्यपालिन्यार्यरेवा प्रणम्य विज्ञापयति । अवदातिकया सङ्गीतशालाया आच्छिद्य वल्कला आनीताः । इमेऽपरा अननुभूता वल्कलाः । निर्वर्त्यतां तावत् किल प्रयोजनमिति । [जेदु भट्टिणी ! णेवच्छपालिणी अय्यरेवा पणमिअ विण्णवेदि आदोदिआए सङ्गीदसालादो अच्छिन्दिअ वक्कला आणीदा । इमा अवरा अणणुहूदा वक्कला । णिव्वत्तीअदु दाव किल पओअणं त्ति]

रामः—भद्रे, आनय ; सन्तुष्टैषा । वयमर्थिनः ।

चेटी—गृह्णातु भर्ता । [गह्णदु भट्टा] (तथा कृत्वा निष्क्रान्ता)

(रामो गृहीत्वा परिधत्ते)

लक्ष्मणः—प्रसीदत्वार्यः ।

नियोगादं भूषणान्माल्यात् सर्वेभ्योऽर्धं प्रदाय मे ।
चीरमेकाकिना बद्धं चीरे खल्वसि मत्सरी ॥ २६ ॥

रामः—मैथिलि, वार्यतामयम् ।

सीता—सौमित्रे, निवर्त्यतां किल । [सोमित्ते णिवत्तिअदु किल]

लक्ष्मणः—आर्ये,

गुरोर्मे पादशुश्रूषां त्वमेका कर्तुमिच्छसि ।
तवैव दक्षिणः पादो मम सव्यो भविष्यति ॥ २७ ॥

सीता—दयतां खल्वार्यपुत्रः । सन्तप्यते सौमित्रिः ! [दीअदु खु अय्यउत्तो । सन्तप्पदि सोमित्ती]

रामः—सौमित्रे, श्रूयताम् । वल्कलानि नाम ।

तपःसङ्ग्रामकवचं नियमद्विरदाङ्कुशः ।
खलीनमिन्द्रियाश्वानां गृह्यतां धर्मसारथिः ॥ २८ ॥

लक्ष्मणः—अनुगृहीतोऽस्मि । (गृहीत्वा परिधत्ते)

रामः—श्रुतवृत्तान्तैः पौरैः सन्निरुद्धो राजमार्गः । उत्सार्यतामुत्सार्यतां तावत् ।

लक्ष्मणः—आर्य, अहमग्रतो यास्यामि । उत्सार्यतामुत्सार्यताम् ।

रामः—मैथिलि, अपनीयतामवगुण्ठनम् ।

सीता—यदार्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि] (अपनयति)

रामः—भो भोः पौराः ! शृण्वन्तु शृण्वन्तु भवन्तः !

स्वैरं हि पश्यन्तु कलत्रमेतद् बाष्पाकुलाक्षैर्वदनैर्भवन्तः ।
निर्दोषदृश्या हि भवन्ति नार्यो यज्ञे विवाहे व्यसने वने च ॥

(प्रविश्य) **काञ्चुकीयः**—कुमार, न खलु न खलु गन्तव्यम् । एष हि महाराजः

श्रुत्वा ते वनगमनं वधूसहायं
सौभ्रात्रव्यवसितलक्ष्मणानुयात्रम् ।
उत्थाय क्षितितलरेणुरूषिताङ्गः
कान्तारद्विरद इवोपयाति जीर्णः ॥ ३० ॥

लक्ष्मणः—आर्य,

चीरमात्रोत्तरीयाणां किं दृश्यं वनवासिनाम् ।

रामः—**गतेष्वस्मासु राजा नः शिरःस्थानानि पश्यतु ॥ ३१ ॥**

(इति निष्क्रान्ताः सर्वे)

प्रथमोऽङ्कः

अथ द्वितीयोऽङ्कः

(प्रविश्य) **काञ्चुकीयः**—भो भोः प्रतिहारव्यापृताः! स्वेषु स्वेषु स्थानेष्वप्रमत्ता भवन्तु भवन्तः।

(प्रविश्य) **प्रतिहारी**—आर्य, किमेतत् ? [अय्य किं एदं ?]

काञ्चुकीयः—एष हि महाराजः सत्यवचनरक्षणपरं राममरण्यं गच्छन्तमुपावर्तयितुमशक्तः पुत्रविरहशोकाग्निना दग्धहृदय उन्मत्त इव बहु प्रलपन् समुद्रगृहके शयानः ;

मेरुश्चलन्निव युगक्षयसन्निकर्षे
शोषं व्रजन्निव महोदधिरप्रमेयः।
सूर्यः पतन्निव च मण्डलमात्रलक्ष्यः
शोकाद् भृशं शिथिलदेहमतिर्नरेन्द्रः ॥ १ ॥

प्रतिहारी—हा हा एवंगतो महाराजः ! [हा हा एव्वंगओ महाराओ !]

काञ्चुकीयः—भवति, गच्छ।

प्रतिहारी—आर्य, तथा। [अय्य, तह] (निष्क्रान्ता)

काञ्चुकीयः—(सर्वतो विलोक्य) अहो तु खलु रामनिर्गमनदिनादारभ्य शून्यैवेयमयोध्या संलक्ष्यते ! कुतः

नागेन्द्रा यवसाभिलाषविमुखाः सास्रेक्षणा वाजिनो
हेषाशून्यमुखाः सवृद्धवनिताबालाश्च पौरा जनाः।
त्यक्ताहारकथाः सुदीनवदनाः क्रन्दन्त उच्चैर्दिशा
रामो याति यया सदारसहजस्तामेव पश्यन्त्यमी ॥ २ ॥

यावदहमपि महाराजस्य समीपवर्ती भविष्यामि। (परिक्रम्यावलोक्य) अये, अयं महाराजो महादेव्या सुमित्रया च सुदुःसहमपि पुत्रविरहसमुद्भवं शोकं निगृह्यात्मानमेव संस्थापयन्तीभ्यामन्वास्यमानस्तिष्ठति। कष्टा खल्ववस्था वर्तते ! एष एष महाराजः !

पतत्युत्थाय चोत्थाय हा हेत्युच्चैर्लपन् मुहुः।
दिशं पश्यति तामेव यया यातो रघूद्वहः ॥ ३ ॥ (निष्क्रान्तः)

मिश्र विष्कम्भकः

(ततः प्रविशति यथानिर्दिष्टो राजा देव्यौ च)

राजा—हा वत्स ! राम ! जगतां नयनाभिराम !
हा वत्स लक्ष्मण ! सलक्षणसर्वगात्र !
हा साध्वि मैथिलि ! पतिस्थितचित्तवृत्ते !
हा हा गताः किल वनं बत मे तनूजाः ॥ ४ ॥

चित्रमिदं भोः यद् भ्रातृस्नेहात् पितरि विमुक्तस्नेहमपि तावल्लक्ष्मणं द्रष्टुमिच्छामि ! वधु, वैदेहि !

रामेणापि परित्यक्तो लक्ष्मणेन च गर्हितः ।
अयशोभाजनं लोके परित्यक्तस्त्वयाप्यहम् ॥ ५ ॥

पुत्र राम, वत्स लक्ष्मण, वधु वैदेहि, प्रयच्छत मे प्रतिवचनं पुत्रकाः ! शून्यमिदं भोः ! न मे कश्चित् प्रतिवचनं प्रयच्छति । कौसल्यामातः, क्वासि ?

सत्यसन्ध ! जितक्रोध ! विमत्सर ! जगत्प्रिय ।
गुरुशुश्रूषणे युक्त ! प्रतिवाक्यं प्रयच्छ मे ॥ ६ ॥

हा ! क्वासौ सर्वजनहृदयनयनाभिरामो रामः ? क्वासौ मयि गुर्वनुवृत्तिः ? क्वासौ शोकार्तेष्वनुकम्पा ? क्वासौ तृणवदगणितराज्यैश्वर्यः ? पुत्र, राम, वृद्धं पितरं मां परित्यज्य किमसम्बद्धेन धर्मेण ते कृत्यम् ? हा धिक् ? कष्टं भोः !

सूर्य इव गतो रामः सूर्यं दिवस इव लक्ष्मणोऽनुगतः ।
सूर्यदिवसावसाने छायेव न दृश्यते सीता ॥ ७ ॥

(ऊर्ध्वमवलोक्य) भोः कृतान्तहतक !

अनपत्या वयं रामः पुत्रोऽन्यस्य महीपतेः ।
वने व्याघ्री च कैकेयी त्वया किं न कृतं त्रयम् ॥ ८ ॥

कौसल्या—(सरुदितम्) अलमिदानीं महाराजोऽतिमात्रं सन्तप्य परवशमात्मानं कर्तुम् । ननु सा तौ च कुमारौ महाराजस्य समयावसाने प्रेक्षितव्या भविष्यन्ति ! [अळं दाणि महाराओ ओदिमत्तं सन्तप्पिअ परवसं

अत्ताणं कादुं । णं सा ते अ कुमारा महाराअस्स समआवसाणे पेक्खिदव्वा भविस्सन्ति !]

राजा—का त्वं भोः ?

कौसल्या—अस्निग्धपुत्रप्रसविनी खल्वहम् ! [असिणिद्धपुत्तप्पसविणी खु अहं]

राजा—किं किं सर्वजनहृदयनयनाभिरामस्य रामस्य जननी त्वमसि कौसल्या ?

कौसल्या—महाराज, सैव मन्दभागिनी खल्वहम् ! [महाराअ, सा एव्व मन्दभाइणी खु अहं]

राजा—कौसल्ये, सारवती खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

अहं हि दुःखमत्यन्तमसह्यं ज्वलनोपमम् ।
नैव सोढुं न संहर्तुं शक्नोमि मुषितेन्द्रियः ॥ ९ ॥

(सुमित्रां विलोक्य) इयमपरा का ?

कौसल्या—महाराज, वत्सलक्ष्मण.... [महाराअ वच्छलक्खण....] (इत्यर्धोक्ते)

राजा—(सहसोत्थाय) क्वासौ क्वासौ लक्ष्मणः ? न दृश्यते ! भोः कष्टम् !

(देव्यौससंभ्रममुत्थाय राजानमवलम्बेते)

कौसल्या—महाराज, वत्सलक्ष्मणस्य जननी सुमित्रेति वक्तुं मयोपक्रान्तम् । [महाराअ, वच्छलक्खणस्स जणणी सुमित्त त्ति वत्तुं मए उवक्कन्दं]

राजा—अयि सुमित्रे,

तवैव पुत्रः सत्पुत्रो येन नक्तन्दिवं वने ।
रामो रघुकुलश्रेष्ठश्छाययेवानुगम्यते ॥ १० ॥

(प्रविश्य) **काञ्चुकीयः**—जयतु महाराजः ! एष खलु तत्रभवान् सुमन्त्रः प्राप्तः ।

राजा—(सहसोत्थाय सहर्षम्) अपि रामेण ?

काञ्चुकीयः—न खलु । रथेन ।

राजा—कथं कथं रथेन केवलेन ? (इति मूर्छितः पतति)

देव्यौ—महाराज, समाश्वसिहि समाश्वसिहि । [महाराअ, सअस्ससिहि समस्ससिहि] (गात्राणि परामृशतः)

काञ्चुकीयः—भोः कष्टम् । ईदृग्विधाः पुरुषविशेषा ईदृशीमापदं प्राप्नुवन्तीति विधिरनतिक्रमणीयः । महाराज, समाश्वसिहि समाश्वसिहि !

राजा—(किञ्चित् समाश्वस्य) बालाके, सुमन्त्र एक एव ननु प्राप्तः ?

काञ्चुकीयः महाराज, अथ किम् ।

राजा – कष्टं भोः !

शून्यः प्राप्तो यदि रथो भग्नो मम मनोरथः ।
नूनं दशरथं नेतुं कालेन प्रेषितो रथः ॥ ११ ॥

तेन हि शीघ्रं प्रवेश्यताम् ।

काञ्चुकीयः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

राजा—धन्याः खलु वने वातास्तटाकपरिवर्तिनः ।
विचरन्तं वने रामं ये स्पृशन्ति यथासुखम् ॥ १२ ॥

(प्रविश्य) सुमन्त्रः—(सर्वतो विलोक्य सशोकम्)

एते भृत्याः स्वानि कर्माणि हित्वा
स्नेहाद्रामे जातबाष्पाकुलाक्षाः ।
चिन्तादीनाः शोकसन्दग्धदेहा
विक्रोशन्तं पार्थिवं गर्हयन्ति ॥ १३ ॥

(उपेत्य) जयतु महाराजः !

राजा—भ्रातः सुमन्त्र, क मे जेष्ठो रामः ?....

नहि नहि युक्तमभिहितं मया ।

क ते जेष्ठो रामः ? प्रियसुत, सुतः सा क दुहिता
विदेहानां भर्तुर्निरतिशयभक्तिर्गुरुजने ?
क्व वा सौमित्रिर्मां हतपितृकमासन्नमरणं
किमप्याहुः किं ते सकलजनशोकार्णवकरम् ॥ १४ ॥

सुमन्त्रः—महाराज, मा मैवममङ्गलवचनानि भाषिष्ठाः! अचिरादेव तान् द्रक्ष्यसि ।

राजा—सत्यमयुक्तमभिहितम् मया । नायं तपस्विनामुचित प्रश्नः । तत् कथ्यताम् । अपि तपस्विनां तपो वर्धते ? अप्यरण्यानि स्वधीनानि ? विचरन्ती वैदेही न परिखिद्यते ?

सुमित्रा—सुमन्त्र, बहुवल्कलालङ्कृतशरीरा बालाप्यबालचारित्रा भर्तुः सहधर्मचारिणी अस्मान् महाराजं च किञ्चिन्न लपति ? [सुमन्त, बहुवक्कलाळङ्किदसरीरा बाळा वि अबाळचरित्ता भत्तुणो सहधम्मआरिणी अह्मे महाराअं च किञ्चि णाळवदि)

सुमन्त्रः—सर्व एव महाराजम्....

राजा—न न ; श्रोत्ररसायनैर्मम हृदयातुरौषधैस्तेषां नामधेयैरेव श्रावय ।

सुमन्त्रः—यदाज्ञापयति महाराजः । आयुष्मान् रामः ।

राजा—राम इति ? अयं रामः ! तन्नामश्रवणात् स्पृष्ट इव मे प्रतिभाति । ततस्ततः ?

सुमन्त्रः—आयुष्मान् लक्ष्मणः ।

राजा—अयं लक्ष्मणः ! ततस्ततः ?

सुमन्त्रः—आयुष्मती सीता जनकराजपुत्री ।

राजा—इयं वैदेही ! रामो लक्ष्मणो वैदेहीत्ययमक्रमः !

सुमन्त्रः—अथ कः क्रमः ?

राजा—रामो वैदेही लक्ष्मण इत्यभिधीयताम् ।

रामलक्ष्मणयोर्मध्ये तिष्ठत्वत्रापि मैथिली ।
बहुदोषाण्यरण्यानि सनाथैषा भविष्यति ॥ १५ ॥

सुमन्त्रः—यदाज्ञापयति महाराजः । आयुष्मान् रामः ।

राजा—अयं रामः ।

सुमन्त्रः—आयुष्मती जनकराजपुत्री ।

राजा—इयं वैदेही ।

सुमन्त्रः—आयुष्मान् लक्ष्मणः ।

राजा—अयं लक्ष्मणः । राम, वैदेहि, लक्ष्मण, परिष्वजध्वं मां पुत्रकाः !

सकृत् स्पृशामि वा रामं सकृत् पश्यामि वा पुनः ।
गतासुरमृतेनेव जीवामीति मतिर्मम ॥ १६ ॥

सुमन्त्रः—शृङ्गिबेरपुरे रथादवतीर्यायोध्याभिमुखाः स्थित्वा सर्व एव महाराजं शिरसा प्रणम्य विज्ञापयितुमारब्धाः ।

कमप्यर्थं चिरं ध्यात्वा वक्तुं प्रस्फुरिताधराः ।
बाष्पस्तम्भितकण्ठत्वादनुक्त्वैव वनं गताः ॥ १७ ॥

राजा – कथमनुक्त्वैव वनं गताः ?　　(इति द्विगुणं मोहमुपगतः)

सुमन्त्रः—(ससंभ्रमम्) बालाके, उच्यताममात्येभ्यः, अप्रतीकारायां दशायां वर्तते महाराज इति ।

काञ्चुकीयः—तथा ।　　(निष्क्रान्तः)

देव्यौ–महाराज, समाश्वसिहि समाश्वसिहि [महाराअ समस्ससिहि समस्ससिहि

राजा—(किञ्चित् समाश्वस्य)

अङ्गं मे स्पृश कौसल्ये न त्वां पश्यामि चक्षुषा ।
रामं प्रति गता बुद्धिरद्यापि न निवर्तते ॥ १८ ॥

पुत्र राम, यत् खलु मया सन्ततं चिन्तितं

राज्ये त्वामभिषिच्य सन्नरपतेर्लाभात् कृतार्थाः प्रजाः
कृत्वा त्वत्सहजान् समानविभवान् कुर्वात्मनः सन्ततम् ।
इत्यादिश्य च ते तपोवनमितो गन्तव्यमित्येतया
कैकेय्या हि तदन्यथा कृतमहो निःशेषमेकक्षणे ॥ १९ ॥

सुमन्त्र, उच्यतां कैकेय्याः—

गतो रामः प्रियं तेऽस्तु त्यक्तोऽहमपि जीवितैः ।
क्षिप्रमानीयतां पुत्रः पापं सफलमस्त्विति ॥ २० ॥

सुमन्त्रः—यदाज्ञापयति महाराजः ।

राजा—(ऊर्ध्वमवलोक्य) अये, रामकथाश्रवणसन्दग्धहृदयं मामाश्वासयितुमागताः पितरः ! कोऽत्र ?

(प्रविश्य) **काञ्चुकीयः**—जयतु महाराजः !

राजा—आपस्तावत् ।

काञ्चुकीयः—यदाज्ञापयति महाराजः । (निष्क्रम्य प्रविश्य) जयतु महाराजः ! इमा आपः ।

राजा—(आचम्यावलोक्य)

अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे।
किमभिगमनकारणं भवद्भिः सह वसने समयो ममापि तत्र ॥

राम, वैदेहि, लक्ष्मण, अहमितः पितॄणां सकाशं गच्छामि । हे पितरः अयमयमागच्छामि । (मूर्छया परामृष्टः । काञ्चुकीयो यवनिकास्तरणं करोति)

सर्वे—हा हा महाराजः ! [हा हा महाराओ]

(निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः

अथ तृतीयोऽङ्कः

(ततः प्रविशति सुधाकारः)

सुधाकारः—(सम्मार्जनादीनि कृत्वा) भवतु, इदानीं कृतमत्र कार्यमार्यसंभवकस्याज्ञप्तम् । यावन्मुहूर्तं स्वप्स्यामि । (स्वपिति) [भोदु, दाणिं किदं एत्थ कय्यं अय्यसम्भवअस्स आणत्तं । जाव मुहुत्तं सुविस्सं]

(प्रविश्य) **भटः**—(चेटमुपगम्य ताडयित्वा) अङ्घो दास्याः पुत्र ! किमिदानीं कर्म न करोषि ? (ताडयति) [अङ्घो दासीएपुत्त किं दाणि कम्मं न करेसि ?]

सुधाकारः—(बुद्ध्वा) ताडय मां, ताडय माम्। [ताळेहि मं ताळेहि मं]

भटः—ताडिते त्वं किं करिष्यसि ? [ताडिदे तुवं किं कुरिस्ससि ?]

सुधाकारः—अधन्यस्य मम कार्तवीर्यस्येव बाहुसहस्रं नास्ति। [अहण्णस्स मम कत्तवीअस्स विअ बाहुसहस्सं णत्थि]

भटः—बाहुसहस्रेण किं कार्यम् ? [बाहुसहस्सेण किं कय्यं ?]

सुधाकारः—त्वां हनिष्यामि। [तुवं हणिस्सं]

भटः—एहि दास्याःपुत्र ! मृते मोक्ष्यामि। (पुनरपि ताडयति) [एहि दासीएपुत्त, मुदे मुञ्चिस्सं]

सुधाकारः—(रुदित्वा) शक्यमिदानीं भर्तः मेऽपराधं ज्ञातुम् ? [सक्कं दाणिं भट्टा मे अवराहं जाणिदुम् ?]

भटः—नास्ति किलापराधो नास्ति ? ननु मया सन्दिष्टो भर्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसन्तापेन स्वर्गं गतस्य भर्तुर्दशरथस्य प्रतिमागेहं द्रष्टुमद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैरिहागन्तव्यमिति। अत्रेदानीं त्वया किं कृतम् ? [णत्थि किळ अवराहो णत्थि। णं मए सन्दिट्ठो भट्टिदारअस्स रामस्स रज्जविब्भट्ठकिदसन्दावेण सग्गं गदस्स भट्टिणो दसरहस्स पडिमागेहं दट्ठुं अज्ज कोसल्लापुरोएहि सव्वेहि अन्तेउरेहि इह आअन्तव्वं त्ति। एत्थ दाणि तुए किं किदं ?]

सुधाकारः—पश्यतु भर्ता। अपनीतकपोतसन्दानकं तावद् गर्भगृहम्। सौधवर्णकदत्तचन्दनपञ्चाङ्गुला भित्तयः। अवसक्तमाल्यदामशोभीनि द्वाराणि। प्रकीर्णा वालुकाः। अत्रेदानीं मया किं न कृतम् ? [पेक्खदु भट्टा। अवणीदकवोदसन्दाणअं दाव गब्भगिहं। सोहवण्णअदत्तचन्दणपञ्चाङ्गुळा भित्तीओ। ओसत्तमळ्ळदामसोहीणि दुवाराणि। पइण्णा वालुआ। एत्थ दाणिं मए किं ण किदं ?]

भटः—यद्येवं विश्वस्तो गच्छ। यावदहमपि सर्वं कृतमित्यमात्याय निवेदयामि। [जइ एवं विस्सत्थो गच्छ। जाव अहं वि सव्वं किदं त्ति अमच्चस्स णिवेदेमि] (निष्क्रान्तौ)

प्रवेशकः

(ततः प्रविशति भरतो रथेन सूतश्च)

भरतः—(सवेगम्) सूत, चिरं मातुलपरिचयादविज्ञातवृत्तान्तोऽस्मि । श्रुतं मया दृढमकल्यशरीरो महाराज इति । तदुच्यतां

पितुर्मे को व्याधिः ?

सूतः— **हृदयपरितापः खलु महान्**

भरतः—**किमाहुस्तं वैद्याः ?**

सूतः— **न खलु भिषजस्तत्र निपुणाः ।**

भरतः—**किमाहारं भुङ्क्ते ? शयनमपि ?**

सूतः— **भूमौ निरशनः,**

भरतः—**किमाशा स्याद्**

सूतः— **दैवं**

भरतः— **स्फुरति हृदयं वाहय रथम् ॥ १ ॥**

सूतः—यदाज्ञापयत्यायुष्मान् । (रथं वाहयति)

भरतः—(रथवेगं निरूप्य) अहो तु खलु रथवेगः ? एते ते

द्रुमा धावन्तीव द्रुतरथगतिक्षीणविषया
नदीवोद्वृत्ताम्बुर्निपतति मही नेमिविवरे ।
अरव्यक्तिर्नष्टा स्थितमिव जवाच्चक्रवलयं
रजश्चाश्वोद्धूतं पतति पुरतो नानुपतति ॥ २ ॥

सूतः—आयुष्मन्, सोपस्नेहतया वृक्षाणामभितः खल्वयोध्यया भवितव्यम्।

भरतः—अहोतुखलु स्वजनदर्शनोत्सुकस्य त्वरता मे मनसः ! सम्प्रति हि-

पतितमिव शिरः पितुः पादयोः
स्निह्यतेवास्मि राज्ञा समुत्थापितः ।
त्वरितमुपगता इव भ्रातरः
क्लेदयन्तीव मामश्रुभिर्मातरः ॥ ३ ॥

सदृश इति महानिति व्यायतश्चेति
भृत्यैरिवाहं स्तुतः सेवया ।
परिहसितमिवात्मनस्तत्र पश्यामि
वेषं च भाषां च सौमित्रिणा ॥ ४ ॥

सूतः—(आत्मगतम्) भोः कष्टं! यदयमविज्ञाय महाराजविनाशमुदर्के निष्फलामाशां परिवहन्नयोध्यां प्रवेक्ष्यति कुमारः । जानद्भिरप्यस्माभिर्न निवेद्यते । कुतः ;

पितुः प्राणपरित्यागं मातुरैश्वर्यलुब्धताम् ।
ज्येष्ठभ्रातुः प्रवासं च त्रीन् दोषान् कोऽभिधास्यति ॥५॥

(प्रविश्य) **भटः**—जयतु कुमारः!

भरतः—भद्र, किं शत्रुघ्नो मामभिगतः ?

भटः—अभिगतः खलु वर्तते कुमारः । उपाध्यायास्तु भवन्तमाहुः ।

भरतः—किमिति किमिति ?

भटः—एकनाडिकविशेषः कृत्तिकाविषयः । तस्मात् प्रतिपन्नायामेव रोहिण्यामयोध्यां प्रवेक्ष्यति कुमारः ।

भरतः—बाढमेवम् । न मया गुरुवचनमतिक्रान्तपूर्वम् । गच्छ त्वम् ।

भटः—यदाज्ञापयति कुमारः । (निष्क्रान्तः)

भरतः—अथ कस्मिन् प्रदेशे विश्रमिष्ये ? भवतु दृष्टम् । एतस्मिन् वृक्षान्तराविष्कृते देवकुले मुहूर्तं विश्रमिष्ये । तदुभयं भविष्यति दैवतपूजा विश्रमश्च । अथ च उपोपविश्य प्रवेष्टव्यानि नगराणीति सत्समुदाचारः । तस्मात् स्थाप्यतां रथः ।

सूतः—यदाज्ञापयत्यायुष्मान् । (रथं स्थापयति)

भरतः—(रथादवतीर्य) सूत, एकान्ते विश्रामयाश्वान् ।

सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः)

भरतः—(किञ्चिद्गत्वावलोक्य) साधुमुक्तपुष्पलाजाविष्कृता बलयः । दत्तचन्दनपञ्चाङ्गुला भित्तयः । अवसक्तमाल्यदामशोभीनि द्वाराणि । प्रकीर्णा

वालुका: । किन्तु खलु पार्वणोऽयं विशेषः, अथवा आह्निकमास्तिक्यम् ? कस्य नु खलु दैवतस्य स्थानं भविष्यति ? नेह किञ्चित् प्रहरणं ध्वजो वा बहिश्चिह्नं दृश्यते । भवतु, प्रविश्य ज्ञास्ये । (प्रविश्यावलोक्य) अहो क्रियामाधुर्यं पाषाणानाम् ! अहो भावगतिराकृतीनाम् ! दैवतोद्दिष्टानामपि मानुषविश्वासतासां प्रतिमानाम् । किन्तु खलु चतुर्दैवतोऽयं स्तोमः ? अथवा यानि तानि भवन्तु । अस्ति तावन्मे मनसि प्रहर्षः ॥

कामं दैवतमित्येव युक्तं नमयितुं शिरः ।
वार्षलस्तु प्रणामः स्यादमन्त्रार्चितदैवतः ॥ ६ ॥

(प्रविश्य) **देवकुलिकः**—भोः ! नैत्यकवसाने प्राणिधर्ममनुतिष्ठति मयि कोनुखल्वयमासां प्रतिमानामन्यान्तराकृतिरिव प्रतिमागृहं प्रविष्टः ? भवतु, प्रविश्य ज्ञास्ये । (प्रविशति)

भरतः—नमोऽस्तु ।

देवकुलिकः—न खलु न खलु प्रणामः कार्यः !

भरतः—मा तावद् भोः ।

वक्तव्यं किञ्चिदस्मासु विशिष्टः प्रतिपाल्यते ।
किङ्कृतः प्रतिषेधोऽयं नियमप्रभविष्णुता ॥ ७ ॥

देवकुलिकः—न खल्वेतैः कारणैः प्रतिषिध्यामि भवन्तम् । किन्तु दैवतशङ्कया ब्राह्मणजनस्य प्रणामं परिहरामि । क्षत्रिया ह्यत्रभवन्तः ।

भरतः—एवम् । क्षत्रिया ह्यत्रभवन्तः ! अथ के नामात्रभवन्तः ?

देवकुलिकः—इक्ष्वाकवः ।

भरतः—(सहर्षम्) इक्ष्वाकव इति ? एते तेऽयोध्याभर्तारः ।

एते ते दैवतानामसुरपुरवधे गच्छन्त्यभिसरी-
मेते ते शक्रलोके सपुरजनपदा यान्ति स्वसुकृतैः ।
एते ते प्राप्नुवन्तः स्वभुजबलजितां कृत्स्नां वसुमती-
मेते ते मृत्युना ये चिरमनवसिताश्छन्दं मृगयता ॥ ८ ॥

भोः यदृच्छया खलु मया महत् फलमासादितम् ! अभिधीयतां कस्तावदत्रभवान् ।

देवकुलिकः— अयं खलु तावत् सन्निहितसर्वरत्नस्य विश्वजितो यज्ञस्य प्रवर्तयिता प्रज्वलितधर्मप्रदीपो दिलीपः ।

भरतः— नमोऽस्तु धर्मपरायणाय । अभिधीयतां कस्तावदत्रभवान् ।

देवकुलिकः— अयं खलु तावत् संवेशनोत्थापनयोरनेकब्राह्मणजनसहस्रप्रयुक्तपुण्याहशब्दरवो रघुः ।

भरतः— अहो बलवान् मृत्युरेतामपि रक्षामतिक्रान्तः ! नमोऽस्तु ब्राह्मणविदितराज्यफलाय । अभिधीयतां कस्तावदत्रभवान् ।

देवकुलिकः— अयं खलु तावत् प्रियावियोगनिर्वेदपरित्यक्तराज्यभारो नित्यावभृथस्नानप्रशान्तरजा अजः ।

भरतः— नमोऽस्तु श्लाघनीयपश्चात्तापाय । (दशरथस्य प्रतिमामवलोकयन् पर्याकुलो भूत्वा) भोः बहुमानव्याक्षिप्तेन मनसा सुव्यक्तं नावधारितम् । अभिधीयतां कस्तावदत्रभवान् ।

देवकुलिकः— अयं दिलीपः ।

भरतः— पितृपितामहो महाराजस्य । ततस्ततः ?

देवकुलिकः— अत्रभवान् रघुः ।

भरतः— पितामहो महाराजस्य । ततस्ततः ?

देवकुलिकः— अत्रभवानजः ।

भरतः— पिता तातस्य । किमिति किमिति ?

देवकुलिकः— अयं दिलीपः, अयं रघुः, अयमजः ।

भरतः— भवन्तं किञ्चित् पृच्छामि । धरमाणानामपि प्रतिमाः स्थाप्यन्ते ?

देवकुलिकः— न खलु ; अतिक्रान्तानामेव ।

भरतः— तेन ह्यापृच्छे भवन्तम् ।

देवकुलिकः— तिष्ठ ।

येन प्राणाश्च राज्यं च स्त्रीशुल्कार्थे विसर्जिताः ।
इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ॥९॥

भरतः—हा तात ! (मूर्छितः पतति । पुनः प्रत्यागत्य)

हृदय भव सकामं यत्कृते शङ्कसे त्वं
शृणु पितृनिधनं तद् गच्छ धैर्यं च तावत् ।
स्पृशति तु यदि नीचो मामयं शुल्कशब्द-
स्त्वथ च भवति सत्यं तत्र देहो विशोध्यः ॥ १० ॥

आर्य !

देवकुलिकः—आर्येति ईक्ष्वाकुकुलालापः खल्वयम् ! कच्चित् कैकेयीपुत्रो भरतो भवान् ननु ?

भरतः—अथ किमथ किम् । दशरथपुत्रो भरतोऽस्मि, न कैकेय्याः ।

देवकुलिकः—तेन ह्यापृच्छे भवन्तम् ।

भरतः—तिष्ठ, शेषमभिधीयताम् ।

देवकुलिकः—का गतिः ! श्रूयताम् । उपरतस्तत्रभवान् दशरथः । सीता-लक्ष्मणसहायस्य रामस्य वनगमनप्रयोजनं न जाने ।

भरतः—कथं कथमार्योऽपि वनं गतः ? (द्विगुणं मोहमुपगतः)

देवकुलिकः—कुमार, समाश्वसिहि समाश्वसिहि !

भरतः—(समाश्वस्य)

अयोध्यामटवीभूतां पित्रा भ्रात्रा च वर्जिताम् ।
पिपासार्तोऽनुधावामि क्षीणतोयां नदीमिव ॥ ११ ॥

आर्य, विस्तरश्रवणं मे मनसः स्थैर्यमुत्पादयति । तत् सर्वमनवशेषमभि-धीयताम् ।

देवकुलिकः—श्रूयताम् । तत्रभवता राज्ञाभिषिच्यमाने तत्रभवति रामे, भवतो जनन्याभिहितं किल !

भरतः—तिष्ठ ।

तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजेत्यभिहितं
तद्धैर्येणाश्वसत्या व्रज सुत वनमित्यार्योऽप्यभिहितः ।

तं दृष्ट्वा बद्धचीरं निधनमसदृशं राजा ननु गतः
पात्यन्ते धिक्प्रलापा ननु मयि सदृशाः शेषाः प्रकृतिभिः ॥

(मोहमुपगतः)

(नेपथ्ये) उत्सरतार्याः, उत्सरत ! [उस्सरह अय्या, उस्सरह]

देवकुलिकः — (विलोक्य) अये,

काले खल्वागता देव्यः पुत्रे मोहमुपागते ।
हस्तस्पर्शो हि मातॄणामजलस्य जलाञ्जलिः ॥ १३ ॥

(ततः प्रविशन्ति देव्यः सुमन्त्रश्च)

सुमन्त्रः—इत इतो भवत्यः ।

इदं गृहं तत् प्रतिमानृपस्य नः समुच्छ्रयो यस्य स हर्म्यदुर्लभः
अयन्त्रितैरप्रतिहारिकागतैर्विना प्रणामं पथिकैरुपास्यते ॥ १४ ॥

(प्रविश्यावलोक्य) भवत्यः, न खलु न खलु प्रवेष्टव्यम् !

अयं हि पतितः कोऽपि वयस्स्थ इव पार्थिवः ।

देवकुलिकः—

परशङ्कामलं कर्तुं गृह्यतां भरतो ह्ययम् ॥ १५ ॥ (निष्क्रान्तः)

देव्यः— सहसोपगम्य) हा जात ! भरत ! [हा जाद ! भरद !]

भरतः—(किञ्चित् समाश्वस्य) आर्य !

सुमन्त्रः—जयतु महा (इत्यर्धोक्ते सविषादम्) अहो, स्वरसादृश्यम् ! मन्ये प्रतिमास्थो महाराजो व्याहरतीति ।

भरतः— अथ मातॄणामिदानीं कावस्था ?

देव्यः—जात, एषा नोऽवस्था ! [जाद, एसा णो अवत्था !]

(अवगुण्ठनमपनयन्ति)

सुमन्त्रः— भवत्यः, निगृह्यतामुत्कण्ठा ।

भरतः (सुमन्त्रं विलोक्य) सर्वसमुदाचारसन्निकर्षस्तु मां सूचयति । कच्चित् तात सुमन्त्रो भवान् ननु ?

सुमन्त्रः—कुमार, अथ किम् । सुमन्त्रोऽस्मि ।

अन्वास्यमानश्चिरजीवदोषैः कृतघ्नभावेन विडम्ब्यमानः ।
अहं हि तस्मिन् नृपतौ विपन्ने जीवामि शून्यस्य रथस्य सूतः ॥

भरतः—हा तात ! (उत्थाय) तात, अभिवादनक्रममुपदेष्टुमिच्छामि मातृणाम् ।

सुमन्त्रः—बाढम् । इयं तत्र भवतो रामस्य जननी देवी कौसल्या ।

भरतः—अम्ब, अनपराद्धोऽहमभिवादये ।

कौसल्या—जात, निस्सन्तापो भव । [जाद, णिस्सन्दावो होहि]

भरतः—(आत्मगतम्) आक्रुष्ट इवास्म्यनेन । (प्रकाशम्) अनुगृहीतोऽस्मि । ततस्ततः ?

सुमन्त्रः—इयं तत्र भवतो लक्ष्मणस्य जननी देवी सुमित्रा ।

भरतः—अम्ब, लक्ष्मणेन अतिसन्धितोऽहमभिवादये ।

सुमित्रा—जात, यशोभागी भव । [जाद, जसोभाई होहि]

भरतः—अम्ब, इदं प्रयतिष्ये । अनुगृहीतोऽस्मि । ततस्ततः ?

सुमन्त्रः—इयं ते जननी ।

भरतः—(सरोषमुत्थाय) आः पापे !

मम मातुश्च मातुश्च मध्यस्था त्वं न शोभसे ।
गङ्गायमुनयोर्मध्ये कुनदीव प्रवेशिता ॥ १७ ॥

कैकेयी—जात, किं मया कृतम् ? [जाद, किं मए किदं ?]

भरतः—किं कृतमिति वदसि ?

वयमयशसा चीरेणार्यो नृपो गृहमृत्युना
प्रततरुदितैः कृत्स्नायोध्या मृगैः सह लक्ष्मणः ।
दयिततनयाः शोकेनाम्बाः स्नुषाध्वपरिश्रमै-
र्धिगिति वचसा चोग्रेणात्मा त्वया ननु योजिताः ॥

कौसल्या—जात, सर्वसमुदाचारमध्यस्थः किं न वन्दसे मातरम् ? [जाद, सव्वसमुदाआरमज्झत्थो किं ण वन्दसि मादरं ?]

भरतः—मातरमिति ? अम्ब, त्वमेव मे माता । अम्ब, अभिवादये ।

कौसल्या—नहि नहि, इयं ते जननी । [णहि णहि, इअं दे जणणी]

भरतः—आसीत् पुरा । न त्विदानीम् । पश्यतु भवती

त्यक्त्वा स्नेहं शीलसङ्क्रान्तदोषैः
पुत्रास्तावन्नन्वपुत्राः क्रियन्ते ।
लोकेऽपूर्वं स्थापयाम्येष धर्मं
भर्तृद्रोहादस्तु माताप्यमाता ॥ १९ ॥

कैकेयी—जात, महाराजस्य सत्यवचनं रक्षन्त्या मया तथोक्तम् । [जाद, महाराअस्स सच्चवअणं रक्खन्तीए मए तह उत्तं]

भरतः—किमिति किमिति ?

कैकेयी—पुत्रको मे राजा भविष्यति । [पुत्तओ मे राजा होदु त्ति]

भरतः—अथ स इदानीमार्योऽपि भवत्याः कः ?

पितुर्मे नौरसः पुत्रो ? न क्रमेणाभिषिच्यते ?
दयिता भ्रातरो न स्युः ? प्रकृतीनां न रोचते ? ॥ २० ॥

कैकेयी—जात, शुल्कलुब्धा ननु प्रष्टव्या ? [जाद, सुक्कलुद्धा णणु पुच्छिदव्वा ?]

भरतः—**वल्कलैर्हृतराजश्रीः पदातिः सह भार्यया ।**
वनवासं त्वयाज्ञप्तः शुल्केऽप्येतदुदाहृतम् ॥ २१ ॥

कैकेयी—जात, देशकाले निवेदयामि । [जाद, देसकाले णिवेदेमि]

भरतः—**अयशसि यदि लोभः कीर्तयित्वा किमस्मान्**
किमु नृपफलतर्षः किं नरेन्द्रो न दद्यात् ।
अथ तु नृपतिमातेत्येष शब्दस्तवेष्टो
वदतु भवति सत्यं किं तवार्यो न पुत्रः ॥ २२ ॥

कष्टं कृतं भवत्या !

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त्वया राज्यैषिण्या नृपतिरसुभिर्नैव गणितः
सुतं ज्येष्ठं च त्वं व्रज वनमिति प्रेषितवती ।
न शीर्णं यद् दृष्ट्वा जनकतनयां वल्कलवती-
महो धात्रा सृष्टं भवति हृदयं वज्रकठिनम् ॥ २३ ॥

सुमन्त्रः—कुमार, एतौ वसिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य भवन्तं प्रत्युद्गतौ विज्ञापयतः ।

गोपहीना यथा गावो विलयं यान्त्यपालिताः ।
एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥ २४ ॥

भरतः—अनुगच्छन्तु मां प्रकृतयः ।

सुमन्त्रः—अभिषेकं विसृज्य क्व भवान् यास्यति ?

भरतः—अभिषेकमिति ? इहात्रभवत्यै प्रदीयताम् ।

सुमन्त्रः—क्व भवान् यास्यति ?

भरतः—

तत्र यास्यामि यत्रासौ वर्तते लक्ष्मणप्रियः ।
नायोध्या तं विनायोध्या सायोध्या यत्र राघवः ॥ २५ ॥

(निष्क्रान्ताः सर्वे)

इति तृतीयोऽङ्कः

अथ चतुर्थोऽङ्कः

(ततः प्रविशतश्चेट्यौ)

विजया—हला नन्दिनिके, भण भण । अद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुं गतैस्तत्र किल भर्तृदारको भरतो दृष्टः । अहं च मन्दभागा द्वारे स्थिता । [हळा णन्दिणिए, भणेहि भणेहि । अज्ज कोसळ्ळापुरोगेहि सुव्वेहि अन्तेवुरेहि पडिमागेहं दट्ठुम् गदेहि तहिं किळ भट्टिदारओ भरदो दिट्ठो । अहं च मन्दभाआ दुवारे ट्ठिदा]

नन्दिनिका—हला, दृष्टोऽस्माभिः कौतूहलेन भर्तृदारको भरतः । [हळा, दिट्ठो अह्मेहि कोदूहळेण भट्टिदारओ भरदो]

विजया—भट्टिनी कुमारेण किं भणिता ? [भट्टिणी कुमारेण किं भणिदा ?]

नन्दिनिका—किं भणितम् ! अवलोकितुमपि नेच्छति कुमारः । [किं भणिदं ! ओलोइदुं वि णेच्छदि कुमारो]

विजया—अहो अत्याहितम् ! राज्यलुब्धया भर्तृदारकस्य रामस्य राज्यविभ्रष्टं कुर्वत्यात्मनो वैधव्यमादिष्टम् । लोकोऽपि विनाशं गमितः । निर्घृणा खलु भट्टिणी ! पापकं कृतम् ! [अहो अच्चाहिदम् ! रज्जलुद्धाए भट्टिदारअस्स रामस्स रज्जविब्भट्टं करन्तीए अत्तणो वेहव्वं आदिट्ठं । ळोवो वि विणासं गमिओ । णिग्घिणा हु भट्टिणी ! पापअं किदं]

नन्दिनिका—हला, शृणु । प्रकृतिभिरानीतमभिषेकं विसृज्य रामतपोवनं गतः कुमारः । [हळा, सुणाहि । पइदीहि आणीदं अभिसेअं विसज्जिअ रामतपोवणं गदो कुमारो]

विजया—(सविषादम्) हम् ! एवं गतः कुमारः ! नन्दिनिके, एह्यावां भट्टिनीं पश्यावः । [हं ! एवं गदो कुमारो ! णन्दिणिए, एहि अह्मे भट्टिणिं पेक्खामो] (निष्क्रान्ते)

प्रवेशकः

———

(ततः प्रविशति भरतो रथेन सुमन्त्रः सूतश्च)

भरतः—**स्वर्गं गते नरपतौ सुकृतानुयात्रे**
पौराश्रुपातसलिलैरनुगम्यमानः ।
द्रष्टुं प्रयाम्यकृपणेषु तपोवनेषु
रामाभिधानमपरं जगतः शशाङ्कम् ॥ १ ॥

सुमन्त्रः—एष एष आयुष्मान् भरतः ।

दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो
यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः ।
भ्राता पितुः प्रियकरस्य जगत्प्रियस्य
रामस्य रामसदृशेन पथा प्रयाति ॥ २ ॥

भरतः—भोस्तात !

सुमन्त्रः—कुमार, अयमस्मि ।

भरतः—क्व तत्रभवान् ममार्यो रामः ? क्वासौ महाराजस्य प्रतिनिधिः ? क्व सन्निदर्शनं सारवताम् ? क्वासौ प्रत्यादेशो राज्यलुब्धायाः कैकेय्याः ? क्व तत् पात्रं यशसः ? क्वासौ नरपतेः पुत्रः ? क्वासौ सत्यमनुव्रतः ?

मम मातुः प्रियं कर्तुं येन लक्ष्मीर्विसर्जिता ।
तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥ ३ ॥

सुमन्त्रः—कुमार, एतस्मिन्नाश्रमपदे

अत्र रामश्च सीता च लक्ष्मणश्च महायशाः ।
सत्यं शीलं च भक्तिश्च येषु विग्रहवत् स्थिता ॥ ४ ॥

भरतः—तेन हि स्थाप्यतां रथः ।

सूतः—यदाज्ञापयत्यायुष्मान् । (तथा करोति)

भरतः—(रथादवतीर्य) सूत, एकान्ते विश्रामयाश्वान् ।

सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः)

भरतः—भोस्तात, निवेद्यतां निवेद्यताम् !

सुमन्त्रः—कुमार, किमिति निवेद्यते ?

भरतः—राज्यलुब्धायाः कैकेय्याः पुत्रो भरतः प्राप्त इति ।

सुमन्त्रः—कुमार, अलं गुरुजनापवादमभिधातुम् ।

भरतः—सुष्ठु ; न न्याय्यं परदोषमभिधातुम् । तेन हि उच्यतामिक्ष्वाकुकुलव्यङ्गभूतो भरतो दर्शनमभिलषतीति ।

सुमन्त्रः—कुमार, नाहमेवं वक्तुं समर्थः । अथ पुनर्भरतः प्राप्त इति ब्रूयाम् ?

भरतः—न न । नाम केवलमभिधीयमानमकृतप्रायश्चित्तमिव मे प्रतिभाति । किं ब्रह्मघ्नानामपि परेण निवेदनं क्रियते ? तस्मात् तिष्ठतु तातः । अहमेव निवेदयिष्ये । भो भोः ! निवेद्यतां निवेद्यतां तत्र भवते पितृवचनकराय राघवाय—

निर्घृणश्च कृतघ्नश्च प्राकृतः प्रियसाहसः ।
भक्तिमानागतः कश्चित् कथं तिष्ठतु यात्विति ॥ ५ ॥

(ततः प्रविशति रामः सीतालक्ष्मणाभ्याम्)

रामः—(आकर्ण्य सहर्षम्) सौमित्रे, किं शृणोषि ? अयि विदेहराजपुत्रि, त्वमपि शृणोषि ?

कस्यासौ सदृशतरः स्वरः पितुर्मे
गाम्भीर्यात् परिभवतीव मेघनादम् ।
यः कुर्वन् मम हृदयस्य बन्धुशङ्कां
सस्नेहः श्रुतिपथमिष्टतः प्रविष्टः ॥ ६ ॥

लक्ष्मणः—आर्य, ममापि खल्वेष स्वरसंयोगो बन्धुजनबहुमानमावहति । एष हि

घनः स्पष्टो धीरः समदवृषभस्निग्धमधुरः
कलः कण्ठे वक्षस्यनुपहतसञ्चाररभसः ।
यथास्थानं प्राप्य स्फुटकरणनानाक्षरतया
चतुर्णां वर्णानामभयमिव दातुं व्यवसितः ॥ ७ ॥

रामः—सर्वथा नायमबान्धवस्य स्वरसंयोगः । क्लेदयतीव मे हृदयम् । वत्स लक्ष्मण, दृश्यतां तावत् ।

लक्ष्मणः—यदाज्ञापयत्यार्यः । (परिक्रामति)

भरतः—अये, कथं न कश्चित् प्रतिवचनं प्रयच्छति ? किन्नु खलु विज्ञातोऽस्मि कैकेय्याः पुत्रो भरतः प्राप्त इति ?

लक्ष्मणः—(विलोक्य) अये, अयमार्यो रामः ! न न । रूपसादृश्यम् !

मुखमनुपमं त्वार्यस्याभं शशाङ्कमनोहरं
मम पितृसमं पीनं वक्षः सुरारिशरक्षतम् ।
द्युतिपरिवृतस्तेजोराशिर्जगत्प्रियदर्शनो
नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः ॥ ८ ॥

(सुमन्त्रं दृष्ट्वा) अये, तातः !

सुमन्त्रः—अये, कुमारो लक्ष्मणः !

भरतः—एवं गुरुरयम् । आर्य, अभिवादये ।

लक्ष्मणः—एह्येहि । आयुष्मान् भव । (सुमन्त्रं वीक्ष्य) तात, कोऽत्रभवान् ?

सुमन्त्रः—कुमार,

रघोश्चतुर्थोऽयमजात् तृतीयः
पितुः प्रकाशस्य तव द्वितीयः ।
यस्यानुजस्त्वं स्वकुलस्य केतो-
स्तस्यानुजोऽयं भरतः कुमारः ॥ ९ ॥

लक्ष्मणः—एह्येहीक्ष्वाकुकुमार । स्वस्ति ; आयुष्मान् भव ।

असुरसमरदक्षैर्वज्रसंघृष्टचापै-
रनुपमबलवीर्यैः स्वैः कुलैस्तुल्यवीर्यः ।
रघुरिव स नरेन्द्रो यज्ञविश्रान्तकोशो
भव जगति गुणानां भाजनं भ्राजितानाम् ॥ १० ॥

भरतः—अनुगृहीतोऽस्मि ।

लक्ष्मणः—कुमार, इह तिष्ठ । त्वदागमनमार्याय निवेदयामि ।

भरतः—आर्य, अचिरमिदानीमभिवादयितुमिच्छामि । शीघ्रं निवेद्यताम् ।

लक्ष्मणः—बाढम् । (उपेत्य) जयत्वार्यः । आर्य,

अयं ते दयितो भ्राता भरतो भ्रातृवत्सलः ।
संक्रान्तं यत्र ते रूपमादर्शे इव तिष्ठति ॥ ११ ॥

रामः—वत्स लक्ष्मण, किमेवं भरतः प्राप्तः ?

लक्ष्मणः—आर्य, अथ किम् ।

रामः—मैथिलि, भरतावलोकनार्थं विशालीक्रियतां ते चक्षुः ।

सीता—आर्यपुत्र, किं भरत आगतः ? (अय्यउत्त, किं भरदो आअदो ?)

रामः—मैथिलि, अथ किम् ।

अद्य खल्ववगच्छामि पित्रा मे दुष्करं कृतम् ।
कीदृशस्तनयस्नेहो भ्रातृस्नेहोऽयमीदृशः ॥ १२ ॥

लक्ष्मणः—आर्य, किं प्रविशतु कुमारः ?

रामः—वत्स लक्ष्मण, इदमपि तावदात्माभिप्रायमनुवर्तयितुमिच्छसि ? गच्छ, सत्कृत्य शीघ्रं प्रवेश्यतां कुमारः ।

लक्ष्मणः—यदाज्ञापयत्यार्यः ।

रामः—अथवा तिष्ठ त्वम् ।

इयं स्वयं गच्छतु मानहेतोर्मातेव भावं तनये निवेश्य ।
तुषारपूर्णोत्पलपत्रनेत्रा हर्षास्रमासारमिवोत्सृजन्ती ॥ १३ ॥

सीता—यदार्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि] (उत्थाय परिक्रम्य भरतमवलोक्य) हं, ततस्तां वेलामिदानीं निष्क्रान्त आर्यपुत्रः ! नहि नहि ; रूपसादृश्यम् ! [हं तदो तं वेळं दाणि णिक्कन्तो अय्यउत्तो । णहि णहि ; रूवसादिस्सं]

सुमन्त्रः—अये, वधूः !

भरतः—अये, इयमत्रभवती जनकराजपुत्री !

इदं तत् स्त्रीमयं तेजो जातं क्षेत्रोदराद्धलात् ।
जनकस्य नृपेन्द्रस्य तपसः सन्निदर्शनम् ॥ १४ ॥

आर्ये, अभिवादये ; भरतोऽहमस्मि ।

सीता—(आत्मगतम्) नहि रूपमेव । स्वरयोगोऽपि स एव । (प्रकाशम्) वत्स, चिरं जीव । [णहि रूवं एव्व । सरजोओ वि सो एव्व । वच्छ, चिरं जीव]

भरतः—अनुगृहीतोऽस्मि ।

सीता—एहि वत्स, भ्रातृमनोरथं पूरय । [एहि वच्छ, भादुमणोरहं पुरेहि]

सुमन्त्रः—प्रविशतु कुमारः ।

भरतः—तात, इदानीं किं करिष्यसि ?

सुमन्त्रः—अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याते नराधिपे ।
विदितार्थस्य रामस्य ममैतत् पूर्वदर्शनम् ॥ १५ ॥

भरतः—एवमस्तु । (राममुपगम्य) आर्य, अभिवादये भरतोऽहमस्मि ।

रामः—(सहर्षम्) एह्येहि इक्ष्वाकुकुमार । स्वस्ति ; आयुष्मान् भव ।

वक्षः प्रसारय कवाटपुटप्रमाण-
मालिङ्ग मां सुविपुलेन भुजद्वयेन ।
उन्नामयाननमिदं शरदिन्दुकल्पं
प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ १६ ॥

भरतः—अनुगृहीतोऽस्मि ।

सुमन्त्रः—(उपेत्य) जयत्वायुष्मान् !

रामः—हा तात !

गत्वा पूर्वं स्वसैन्यैरभिसरिसमये खं समानैर्विमानै-
र्विख्यातो यो विमर्दे स स इति बहुशः सासुराणां सुराणाम् ।
स श्रीमांस्त्यक्तदेहो दयितमपि विना स्नेहवन्तं भवन्तं
स्वर्गस्थः साम्प्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥

सुमन्त्रः—(सशोकम्)

नरपतिनिधनं भवत्प्रवासं भरतविषादमनाथतां कुलस्य ।
बहुविधमनुभूय दुष्प्रसह्यं गुण इव बद्धपराद्धमायुषा मे ॥ १८ ॥

सीता—रुदन्तमार्यपुत्रं पुनरपि रोदयति तातः । [रोदन्तं अय्यउत्तं पुणो वि रोदावीअदि तादो]

रामः—मैथिलि, एष पर्यवस्थापयाम्यात्मानम् । वत्स लक्ष्मण, आपस्तावत् ।

लक्ष्मणः—यदाज्ञापयत्यार्यः ।

भरतः—आर्य, न खलु न्याय्यम् । क्रमेण शुश्रूषयिष्ये । अहमेव यास्यामि । (कलशं गृहीत्वा निष्क्रम्य प्रविश्य) इमा आपः ।

रामः—(आचम्य) मैथिलि, विशीर्यते खलु लक्ष्मणस्य व्यापारः ।

सीता—आर्यपुत्र, नन्वेतेनापि शुश्रूषयितव्यः ! [अय्यउत्त, णं एदिणा पि सुस्सूसइदव्वो ?]

रामः—सुष्ठु खल्विह लक्ष्मणः शुश्रूषयतु । तत्रस्थो मां भरतः शुश्रूषयतु ।

भरतः—प्रसीदत्वार्यः ।

इह स्थास्यामि देहेन तत्र स्थास्यामि कर्मणा ।
नाम्नैव भवतो राज्यं कृतरक्षं भविष्यति ॥ १९ ॥

रामः—वत्स कैकेयीमातः, मा मैवम् ।

पितुर्नियोगादहमागतो वनं
न वत्स दर्पान्न भयान्न विभ्रमात् ।
कुलं च नः सत्यधनं ब्रवीमि ते
कथं भवान् नीचपथे प्रवर्तते ॥ २० ॥

सुमन्त्रः—अथेदानीमभिषेकोदकं क्व तिष्ठतु ?

रामः—यत्र मे मात्राभिहितं तत्रैव तावत् तिष्ठतु ।

भरतः—प्रसीदत्वार्यः । आर्य, अलमिदानीं व्रणे प्रहर्तुम् ।

अपि सुगुण ममापि त्वत्प्रसूतिः प्रसूतिः
स खलु निभृतधीमांस्ते पिता मे पिता च ।
सुपुरुष पुरुषाणां मातृदोषो न दोषो
वरद भरतमार्तं पश्य तावद् यथावत् ॥ २१ ॥

सीता—आर्यपुत्र, अतिकरुणं मन्त्रयते भरतः ! किमिदानीमार्यपुत्रेण चिन्त्यते ? [अय्यउत्त, अदिकरुणं मन्तेअइ भरदो ! किं दाणिं अय्यउत्तेण चिन्तीअदि ?]

रामः—मैथिलि,

तं चिन्तयामि नृपतिं सुरलोकयातं
येनायमात्मजविशिष्टगुणो न दृष्टः ।
ईदृग्विधं गुणनिधिं समवाप्य लोके
धिग् भो विधेर्यदि बलं पुरुषोत्तमेषु ॥ २२ ॥

वत्स, कैकेयीमातः !

यत्सत्यं परितोषितोऽस्मि भवता निष्कल्मषात्मा भवां-
स्त्वद्वाक्यस्य वशानुगोऽस्मि भवतः ख्यातैर्गुणैर्निर्जितः ।
किन्त्वेतन्नृपतेर्वचस्तदनृतं कर्तुं न युक्तं त्वया
किञ्चोत्पाद्य भवद्विधं भवतु ते मिथ्याभिधायी पिता ॥

भरतः—यावद् भविष्यति भवन्नियमावसानं
तावद् भवेयमिह ते नृप पादमूले ।

रामः— मैवं नृपः स्वसुकृतैरनुयातु सिद्धिं
मे शापितो न परिरक्षसि चेत् स्वराज्यम् ॥ २४ ॥

भरतः—हन्त, अनुत्तरमभिहितम् ! भवतु ; समयतस्ते राज्यं परिपालयामि ।

रामः—वत्स, कः समयः ?

भरतः—मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि ।

रामः—एवमस्तु ।

भरतः—आर्य, श्रुतम् ? आर्ये, श्रुतम् ? तात, श्रुतम् ?

सर्वे—वयमपि श्रोतारः ।

भरतः—आर्य, अन्यमपि वरं हर्तुमिच्छामि ।

रामः—वत्स, किमिच्छसि ? किमहं ददामि ? किमहमनुष्ठास्यामि ?

भरतः—**पादोपभुक्ते तव पादुके मे**

एते प्रयच्छ प्रणताय मूर्ध्ना ।

यावद् भवानेष्यति कार्यसिद्धिं

तावद् भविष्याम्यनयोर्विधेयः ॥ २५ ॥

रामः—(स्वगतम्) हन्त भोः !

सुचिरेणापि कालेन यशः किञ्चिन्मयार्जितम् ।

अचिरेणैव कालेन भरतेनाद्य सञ्चितम् ॥ २६ ॥

सीता—आर्यपुत्र, ननु दीयते खलु प्रथमयाचनं भरताय ? [अय्यउत्त, णं दीयदि खु पुढमजाअणं भरदस्स ?]

रामः—तथास्तु । वत्स, गृह्यताम् । (पादुके अर्पयति)

भरतः—अनुगृहीतोऽस्मि ! (गृहीत्वा) आर्य, अत्राभिषेकोदकमावर्जयितुमिच्छामि ।

रामः—तात, यदिष्टं भरतस्य तत् सर्वं क्रियताम् ।

सुमन्त्रः—यदाज्ञापयत्यायुष्मान् ।

भरतः—(आत्मगतम्) हन्त भोः !

श्रद्धेयः स्वजनस्य पौररुचितो लोकस्य दृष्टिक्षमः

स्वर्गस्थस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।

भ्रातॄणां गुणशालिनां बहुमतः कीर्तेर्महद् भाजनं

संवादेषु कथाश्रयो गुणवतां लब्धप्रियाणां प्रियः ॥ २७ ॥

रामः—वत्स कैकेयीमातः, राज्यं नाम मुहूर्तमपि नोपेक्षणीयम् । तस्मादद्यैव विजयाय प्रतिनिवर्ततां कुमारः ।

सीता—हम् ! अद्यैव गमिष्यति कुमारो भरतः ? [हं ! अज्ज एव्व गामिस्सदि कुमारो भरदो]

रामः—अलमतिस्नेहेन । अद्यैव विजयाय प्रतिनिवर्ततां कुमारः ।

भरतः—आर्य, अद्यैवाहं गमिष्यामि ।

आशावन्तः पुरे पौराः स्थास्यन्ति त्वद्दिदृक्षया ।
तेषां प्रीतिं करिष्यामि त्वत्प्रसादस्य दर्शनात् ॥ २८ ॥

सुमन्त्रः—आयुष्मन्, मयेदानीं किं कर्तव्यम् ?

रामः—तात, महाराजवत् परिपालयतां कुमारः ।

सुमन्त्रः—यदि जीवामि, तावत् प्रयतिष्ये ।

रामः—वत्स कैकेयीमातः, आरुह्यतां ममाग्रतो रथः ।

भरतः—यदाज्ञापयत्यार्यः । (रथमारोहतः)

रामः—मैथिलि, इतस्तावत् । वत्स लक्ष्मण, इतस्तावत् । आश्रमपदद्वारमात्रमपि भरतस्यानुयात्रं भविष्यामः ।

(इति निष्क्रान्ताः सर्वे)

इति चतुर्थोऽङ्कः

अथ पञ्चमोऽङ्कः

(ततः प्रविशति सीता तापसी च)

सीता—आर्ये, उपहारसुमनआकीर्णः संमार्जित आश्रमः । आश्रमपदविभवे-नानुष्ठितो देवसमुदाचारः । तद् यावदार्यपुत्रो नागच्छति तावदिमान् बालवृक्षानुदकप्रदानेनानुक्रोशयिष्यामि । [अय्ये, उवहारसुमणाईण्णो सम्मज्जिदो अस्समो । अस्समपदविभवेण अणुट्ठिओ देवसमुदाआरो । ता जाव अय्यउत्तो ण आअच्छदि दाव इमाणं बालरुक्खाणं उदअप्पदाणेण अणुक्कोसइस्सं]

तापसी—अविघ्नमस्य भवतु । [अविग्घं से होदु]

(प्रविश्य) **रामः**—(सशोकम्)

त्यक्त्वा तां गुरुणा मया च रहितां रम्यामयोध्यां पुरी-
मुद्यम्यापि ममाभिषेकमखिलं मत्सन्निधावागतः ।
रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव सम्प्रेषितः
कष्टं भो नृपतेर्धुरं सुमहतीमेकः समुत्कर्षति ॥ १ ॥

(विमृश्य) ईदृशमेवैतत् । यावदिदानीमीदृशशोकविनोदनार्थमवस्थाकुटुम्बिनीं मैथिलीं पश्यामि । तत् क्व नु खलु गता वैदेही ? (परिक्रम्यावलोक्य) अये, इमानि खलु प्रत्यग्राभिषिक्तानि वृक्षमूलानि अदूरगतां मैथिलीं सूचयन्ति । तथाहि ।

भ्रमति सलिलं वृक्षावर्तं सफेनमवस्थितं
तृषितपतिता नैते क्लिष्टं पिबन्ति जलं खगाः ।
स्थलमभिपतन्त्यार्द्राः कीटा बिले जलपूरिते
नववलयिनो वृक्षा मूले जलक्षयरेखया ॥ २ ॥

(विलोक्य) अये, इयं वैदेही । कष्टम् !

योऽस्याः करः श्राम्यति दर्पणेऽपि स नैति खेदं कलशं वहन्त्याः
कष्टं वनं स्त्रीजनसौकुमार्यं समं लताभिः कठिनीकरोति ॥ ३ ॥

(उपेत्य) मैथिलि, अपि तपो वर्धते ?

सीता—हम् आर्यपुत्रः ! जयत्वार्यपुत्रः ! [हं अय्यउत्तो ! जेदु अय्यउत्तो !]

रामः—मैथिलि, यदि ते नास्ति धर्मविघ्नः, आस्यताम् ।

सीता—यदार्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि] (उपविशति)

रामः—मैथिलि, प्रतिवचनार्थिनीमिव त्वां पश्यामि । किमिदम् ?

सीता—शोकशून्यहृदयस्येवार्यपुत्रस्य मुखरागः । किमेतत् ? [सोअसुण्णहिअअस्स विअ अय्यउत्तस्स मुहराओ । किं एदं ?]

रामः—मैथिलि, स्थाने कृता चिन्ता ।

कृतान्तशल्याभिहते शरीरे तथैव तावद्धृदयव्रणो मे ।
नानाफलाः शोकशराभिघातास्तत्रैव तत्रैव पुनः पतन्ति ॥४॥

सीता—आर्यपुत्रस्य क इव सन्तापः ? [अय्यउत्तस्स को विअ सन्दावो ?]

रामः—श्वस्तत्रभवतस्तातस्यानुसंवत्सरश्राद्धविधिः । कल्पविशेषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निर्वर्तयिष्यामीत्येतच्चिन्त्यते । अथवा

गच्छन्ति तुष्टिं खलु येन केन
त एव जानन्ति हि तां दशां मे ।
इच्छामि पूजां च तथापि कर्तुं
तातस्य रामस्य च सानुरूपाम् ॥५॥

सीता—आर्यपुत्र, निर्वर्तयिष्यति श्राद्धं भरत ऋद्ध्या ; अवस्थानुरूपं फलोदकेनाप्यार्यपुत्रः । एतत् तातस्य बहुमततरं भविष्यति । [अय्यउत्त. णिव्वत्तइस्सिदि सद्धं भरदो रिद्धीए ; अवत्थाणुरूवं फलोदएण वि अय्यउत्तो, एदं तादस्स बहुमदअरं भविस्सदि]

रामः—मैथिलि,

फलानि दृष्ट्वा दर्भेषु स्वहस्तरचितानि नः ।
स्मारितो वनवासं च तातस्तत्रापि रोदिति ॥६॥

(ततः प्रविशति परिव्राजकवेषो रावणः)

रावणः—एष भोः !

नियतमनियतात्मा रूपमेतद् गृहीत्वा
खरवधकृतवैरं राघवं वञ्चयित्वा
स्वरपदपरिहीनां हव्यधारामिवाहं
जनकनृपसुतां तां हर्तुकामः प्रयामि ॥ ७ ॥

(परिक्रम्याधो विलोक्य) इदं रामस्याश्रमपदद्वारम् । यावदवतरामि । (अवतरति) यावदहमप्यतिथिसमुदाचारमनुष्ठास्यामि । अहमतिथिः । कोऽत्र भोः ?

रामः—(श्रुत्वा) स्वागतमतिथये ।

रावणः—साधु, विशेषितं खलु रूपं स्वरेण ।

रामः—(विलोक्य) अये भगवान् ! भगवन्, अभिवादये ।

रावणः—स्वस्ति ।

रामः—भगवन्, एतदासनमास्यताम् ।

रावणः—(आत्मगतम्) कथमाज्ञप्त इवास्म्यनेन ? (प्रकाशम्) बाढम् । (उपविशति)

रामः—मैथिलि, पाद्यमानय भगवते ।

सीता—यदार्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि] (निष्क्रम्य प्रविश्य) इमा आपः । [इमा आवो]

रामः—शुश्रूषय भगवन्तम् ।

सीता—यदार्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि]

रावणः—(मायाप्रकाशनपर्याकुलो भूत्वा) भवतु भवतु ।

इयमेका पृथिव्यां हि मानुषीणामरुन्धती ।
यस्या भर्तेति नारीभिः सत्कृतः कथ्यते भवान् ॥ ८ ॥

रामः—तेन हि आनय ; अहमेव शुश्रूषयिष्ये ।

रावणः—अयि, छायां परिहृत्य शरीरं न लङ्घयामि । वाचानुवृत्तिः खल्वतिथिसत्कारः । पूजितोऽस्मि । आस्यताम् ।

रामः—बाढम् । (उपविशति)

रावणः—(आत्मगतम्) यावदहमपि ब्राह्मणसमुदाचारमनुष्ठास्यामि । (प्रकाशम्) भोः ! काश्यपगोत्रोऽस्मि । साङ्गोपाङ्गं वेदमधीये, मानवीयं धर्मशास्त्रं, माहेश्वरं योगशास्त्रं, बार्हस्पत्यमर्थशास्त्रं, मेधातिथेर्न्यायशास्त्रं, प्राचेतसं श्राद्धकल्पं च ।

रामः—कथं कथं श्राद्धकल्पमिति ?

रावणः—सर्वाः श्रुतीरतिक्रम्य श्राद्धकल्पे स्पृहा दर्शिता । किमेतत् ?

रामः —भगवन्, भ्रष्टायां पितृमत्तायामागम इदानीमेषः ।

रावणः—अलं परिहृत्य । पृच्छतु भवान् ।

रामः— भगवन्, निवपनक्रियाकाले केन पितॄंस्तर्पयामि ?

रावणः—सर्वं श्रद्धया दत्तं श्राद्धम् ।

रामः—भगवन्, अनादरतः परित्यक्तं भवति । विशेषार्थं पृच्छामि ।

रावणः—श्रूयताम् । विरूढेषु दर्भाः, ओषधीषु तिलाः, कलायं शाकेषु, मत्स्येषु महाशफरः, पक्षिषु वार्ध्राणसः, पशुषु गौः खड्गो वा, इत्येते मानुषाणां विहिताः ।

रामः—भगवन्, वाशब्देनावगतमन्यदप्यतीति ।

रावणः—अस्ति प्रभावसम्पाद्यम् ।

रामः—भगवन्, एष एव मे निश्चयः ।

उभयस्यास्ति साम्निध्यं यद्येतत् साधयिष्यति ।
धनुर्वा तपसि श्रान्ते श्रान्ते धनुषि वा तपः ॥ ९ ॥

रावणः—सन्ति । हिमवति प्रतिवसन्ति ।

रामः—हिमवतीति, ततस्ततः ?

रावणः—हिमवतः सप्तमे शृङ्गे प्रत्यक्षस्थाणुशिरःपतितगङ्गाम्बुपायिनो वैडूर्यश्यामपृष्ठाः पवनसमजवाः काञ्चनपार्श्वा नाम मृगाः, यैर्वैखानसवालखिल्यनैमिशीयादयो महर्षयश्चिन्तितमात्रोपस्थितविपन्नैः श्राद्धान्यभिवर्धयन्ति ।

तैस्तर्पिताः सुतफलं पितरो लभन्ते
हित्वा जरां खमुपयान्ति हि दीप्यमानाः ।

तुल्यं सुरैः समुपयान्ति विमानवास-
मावर्तिभिश्च विषयैर्न बलाद्ध्रियन्ते ॥ १० ॥

रामः—मैथिलि,

आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च
विन्ध्यं वनं तव सखीर्दयिता लताश्च ।
वत्स्यामि तेषु हिमवद्गिरिकाननेषु
दीप्तैरिवौषधिवनैरुपरञ्जितेषु ॥ ११ ॥

सीता—यदार्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि]

रावणः—कौसल्यामातः, अलमतिमनोरथेन । न ते मानुषैर्दृश्यन्ते ।

रामः—भगवन्, किं हिमवति प्रतिवसन्ति ?

रावणः—अथ किम् ।

रामः—तेन हि पश्यतु भवान् ।

सौवर्णान् वा मृगांस्तान् मे हिमवान् दर्शयिष्यति ।
भिन्नो मद्बाणवेगेन क्रौञ्चत्वं वा गमिष्यति ॥ १२ ॥

रावणः—(स्वगतम्) अहो असह्यः खल्वस्यावलेपः !

रामः—(दिशो विलोक्य) अये, विद्युत्सम्पात इव दृश्यते !

रावणः—(प्रकाशम्) कौसल्यामातः, इहस्थमेव भवन्तं पूजयति हिमवान् । एष काञ्चनपार्श्वः ।

रामः—भगवतो वृद्धिरेषा ।

सीता—दिष्ट्यार्यपुत्रो वर्धते । [दिट्ठिआ अय्यउत्तो वड्ढइ]

रामः—न न ;

तातस्यैतानि भाग्यानि यदि स्वयमिहागतः ।
अर्हत्येष हि पूजायां लक्ष्मणं ब्रूहि मैथिलि ॥ १३ ॥

सीता—आर्यपुत्र, ननु तीर्थयात्रात उपावर्तमानं कुलपतिं प्रत्युद्गच्छेति

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सन्दिष्टः सौमित्रिः ? [अय्यउत्त, णं तित्थअत्तादो उवावत्तमाणं कुळवदिं पच्चुग्गच्छेहिति सन्दिट्ठो सोमित्ती ?]

रामः—तेन हि अहमेव यास्यामि ।

सीता—आर्यपुत्र, अहं किं करिष्यामि ? [अय्यउत्त, अहं किं करिस्सं ?]

रामः—शुश्रूषयस्व भगवन्तम् ।

सीता—यदार्यपुत्र आज्ञापयति । [जं अय्यउत्तो आणवेदि] (निष्क्रान्तो रामः)

रावणः—अये, अयमर्ध्यमादायोपसर्पति राघवः । एष इदानीं पूजामनवेक्ष्य धावन्तं मृगं दृष्ट्वा धनुरारोपयति राघवः ।

अहो बलमहो वीर्यमहो सत्त्वमहो जवः !
राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥ १४ ॥

एष मृगः ! एकप्लुतातिक्रान्तशरविषयो वनगहनं प्रविष्टः ।

सीता—(आत्मगतम्) आर्यपुत्रविरहिताया भयं मेऽत्रोत्पद्यते । [अय्यउत्त-विरहिदाए भअं मे एत्थ उप्पज्जइ]

रावणः—(आत्मगतम्)

माययापहृते रामे सीतामेकां तपोवनात् ।
हरामि रुदतीं बालाममन्त्रोक्तामिवाहुतिम् ॥ १५ ॥

सीता—यावदुटजं प्रविशामि । (गन्तुमीहते) [जाव उडजं पविसामि]

रावणः—(स्वरूपं गृहीत्वा) सीते, तिष्ठ तिष्ठ !

सीता—(सभयम्) हं ! क इदानीमयम् ? [हं ! को दाणि अअं ?]

रावणः—किं न जानीषे ?

युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिता
दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ ।
दर्पाद् दुर्मतिमप्रमेयबलिनं रामं विलोभ्य च्छलैः
स त्वां हर्तुमना विशालनयने प्राप्तोऽस्म्यहं रावणः ॥ १६ ॥

सीता—हं रावणो नाम ! [हं ळावणो णाम !] (प्रतिष्ठते)

रावणः—आः! रावणस्य चक्षुर्विषयमागता क्व यास्यसि ?

सीता—आर्यपुत्र, परित्रायस्व परित्रायस्व। सौमित्रे, परित्रायस्व परित्रायस्व माम्! [अय्यउत्त, परित्ताआहि परित्ताआहि! सोमित्ती, परित्ताआहि परित्ताआहि मं!]

रावणः—सीते, श्रूयतां मत्पराक्रमः।

भग्नः शक्रः कम्पितो वित्तनाथः क्रुष्टः सोमो मर्दितः सूर्यपुत्रः।
धिग् भोः स्वर्गं भीतदेवैर्निविष्टं धन्या भूमिर्वर्तते यत्र सीता॥

सीता—आर्यपुत्र, परित्रायस्व परित्रायस्व! सौमित्रे, परित्रायस्व परित्रायस्व माम्! [अय्यउत्त, परित्ताआहि परित्ताआहि! सोमित्ती, परित्ताआहि परित्ताआहि मं!]

रावणः—राम वा शरणमुपेहि लक्ष्मणं वा
स्वर्गस्थं दशरथमेव वा नरेन्द्रम्।
किं वा स्यात् कुपुरुषसंश्रितैर्वचोभि-
र्न व्याघ्रं मृगशिशवः प्रधर्षयन्ति॥ १८॥

सीता—आर्यपुत्र, परित्रायस्व परित्रायस्व! सौमित्रे, परित्रायस्व परित्रायस्व माम्! [अय्यउत्त, परित्ताआहि परित्ताआहि! सोमित्ती, परित्ताआहि परित्ताआहि मं!]

रावणः—विलपसि किमिदं विशालनेत्रे
विगणय मां च यथा तवार्यपुत्रम्।
विपुलबलयुतो ममैष योद्धुं
ससुरगणोऽप्यसमर्थ एव रामः॥ १९॥

सीता—(सरोषम्) शप्तोऽसि! [सत्तो सि]

रावणः—हहह! अहो पतिव्रतायास्तेजः!

योऽहमुत्पतितो वेगान्न दग्धः सूर्यरश्मिभिः।
अस्याः परिमितैर्दग्धः शप्तोऽसीत्येभिरक्षरैः॥ २०॥

सीता—आर्यपुत्र, परित्रायस्व परित्रायस्व ! [अय्यउत्त, परित्ताआहि परित्ताआहि !]

रावणः—(सीतां गृहीत्वा) भो भो जनस्थाननिवासिनस्तपस्विनः ! शृण्वन्तु शृण्वन्तु भवन्तः ।

बलादेष दशग्रीवः सीतामादाय गच्छति ।
क्षात्रधर्मे यदि स्निग्धः कुर्याद् रामः पराक्रमम् ॥ २१ ॥

सीता—आर्यपुत्र, परित्रायस्व परित्रायस्व ! [अय्यउत्त, परित्ताआहि परित्ताआहि !]

रावणः—(परिक्रामन् विलोक्य) अये, स्वपक्षपवनोत्क्षेपक्षुभितवनषण्डश्चण्ड-चञ्चुरभिधावत्येष जटायुः ! आः तिष्ठेदानीम् !

मद्भुजाकृष्टनिस्त्रिंशकृत्तपक्षक्षतच्युतैः ।
रुधिरैरार्द्रगात्रं त्वां नयामि यमसादनम् ॥ २२ ॥

(निष्क्रान्तौ)

पञ्चमोऽङ्कः

अथ षष्ठोऽङ्कः

(ततः प्रविशतो वृद्धतापसौ)

उभौ—परित्रायतां परित्रायतां भवन्तः।

प्रथमः—**इयं हि नीलोत्पलदामवर्चसा**
मृणालशुक्लोज्ज्वलदंष्ट्रहासिना ।
निशाचरेन्द्रेण निशार्धचारिणा
मृगीव सीता परिभूय नीयते ॥ १ ॥

द्वितीयः—एषा खलु तत्रभवती वैदेही—

विचेष्टमानेव भुजङ्गमाङ्गना विधूयमानेव च पुष्पिता लता ।
प्रसह्य पापेन दशाननेन सा तपोवनात् सिद्धिरिवापनीयते ॥

उभौ—परित्रायतां परित्रायतां भवन्तः ।

प्रथमः—(ऊर्ध्वमवलोक्य) अये, वचनसमकाल एव दशरथस्यानृण्यं कर्तुं मयि स्थिते क्व यास्यसीति रावणमाहूयान्तरिक्षमुत्पतितो जटायुः !

द्वितीयः—एष रोषादुद्वृत्तनयनः प्रतिनिवृत्तो रावणः ।

प्रथमः—एष रावणः ।

द्वितीयः—एष जटायुः ।

उभौ—हन्तैतदन्तरिक्षे प्रवृत्तं युद्धम् !

प्रथमः—काश्यप, काश्यप, पश्य कव्यादीश्वरस्य सामर्थ्यम् ।

पक्षाभ्यां परिभूय वीर्यविषयं द्वन्द्वं प्रतिव्यूहते
तुण्डाभ्यां सुनिघृष्टतीक्ष्णमचलः संवेष्टनं चेष्टते ।
तीक्ष्णैरायसकण्टकैरिव नखैर्भीमान्तरं वक्षसो
वज्राग्रैरिव दार्यमाण विषमाच्छैलाच्छिला पात्यते ॥

द्वितीयः—हन्त, संक्रुद्धेन रावणेनासिना कव्यादीश्वरः स दक्षिणांसदेशे हतः ।

उभौ—हा धिक् ! पतितोऽत्रभवान् जटायुः !

प्रथमः—भोः कष्टम् ! एष खलु तत्र भवान् जटायुः ।

कृत्वा स्ववीर्यसदृशं परमं प्रयत्नं
क्रीडामयूरमिव शत्रुमचिन्तयित्वा ।
दीप्तं निशाचरपतेरवधूय तेजो
नागेन्द्रभग्नवनवृक्ष इवावसन्नः ॥ ४ ॥

उभौ—स्वर्ग्योयमस्तु !

प्रथमः—काश्यप, आगम्यताम् । इमं वृत्तान्तं तत्रभवते राघवाय निवेदयिष्यावः !

द्वितीयः—बाढम् । प्रथमः कल्पः । (निष्क्रान्तौ)

विष्कम्भकः

(ततः प्रविशति काञ्चुकीयः)

काञ्चुकीयः—क इह भोः! काञ्चनतोरणद्वारमशून्यं कुरुते ?

(प्रविश्य) **प्रतिहारी**—आर्य, अहं विजया। किं क्रियताम् ? [अय्य, अहं विजया। किं करीअदु ?]

काञ्चुकीयः—विजये, निवेद्यतां निवेद्यतां भरतकुमाराय—'एष खलु रामदर्शनार्थं जनस्थानं प्रस्थितः प्रतिनिवृत्तस्तत्रभवान् सुमन्त्र' इति।

प्रतिहारी—आर्य, अपि कृतार्थस्तातसुमन्त्र आगतः ? [अय्य, अवि किदत्थो तादसुमन्तो आअदो ?]

काञ्चुकीयः—भवति, न जाने।

हृदयस्थितशोकाग्निशोषिताननमागतम्।
दृष्ट्वैवाकुलमासीन्मे सुमन्त्रमधुना मनः ॥ ५ ॥

प्रतिहारी—आर्य, एतच्छ्रुत्वा पर्याकुलमिव मे हृदयम्। [अय्य, एदं सुणिअ पय्याउलं विअ मे हिअअं]

काञ्चुकीयः—भवति, किमिदानीं स्थिता ? शीघ्रं निवेद्यताम्।

प्रतिहारी—आर्य, इयं निवेदयामि। [अय्य, इअं णिवेदेमि] (निष्क्रान्ता)

काञ्चुकीयः—(विलोक्य) अये, अयमत्रभवान् भरतकुमारः सुमन्त्रागमनजनितकुतूहलहृदयश्चीरवल्कलवसनश्चित्रजटापुञ्जपिञ्जरितोत्तमाङ्ग इत एवाभिवर्तते। य एषः,

प्रख्यातसद्गुणगणः प्रतिपक्षकाल-
स्तिग्मांशुवंशतिलकस्त्रिदशेन्द्रकल्पः।
आज्ञावशादखिलभूपरिरक्षणस्थः
श्रीमानुदारकलभेभसमानयानः ॥ ६ ॥

(ततः प्रविशति भरतः प्रतिहारी च)

भरतः—विजये, एवमुपगतस्तत्रभवान् सुमन्त्रः ?

गत्वा तु पूर्वमयमार्यनिरीक्षणार्थं
लब्धप्रसादशपथे मयि सन्निवृत्ते ।
दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रो
रामं प्रजानयनबुद्धिमनोभिरामम् ॥ ७ ॥

काञ्चुकीयः—(उपगम्य) जयतु कुमारः ।

भरतः—अथ कस्मिन् प्रदेशे वर्तते तत्रभवान् सुमन्त्रः ?

काञ्चुकीयः—असौ काञ्चनतोरणद्वारे ।

भरतः—तेन हि शीघ्रं प्रवेश्यताम् ।

काञ्चुकीयः—यदाज्ञापयति कुमारः । (निष्क्रान्तः)

(ततः प्रविशति सुमन्त्रः प्रतिहारी च)

सुमन्त्रः—(सशोकम्) कष्टं भोः, कष्टम् !

नरपतिनिधनं मयानुभूतं
नृपतिसुतव्यसनं मयैव दृष्टम् ।
श्रुत इह स च मैथिलीप्रणाशो
गुण इव बह्वपराद्धमायुषा मे ॥ ८ ॥

प्रतिहारी—(सुमन्त्रमुद्दिश्य) एत्वेत्वार्यः । एष भर्ता । उपसर्पत्वार्यः । [एदु एदु अय्यो ! एसो भट्टा । उपसप्पदु अय्यो]

सुमन्त्रः—(उपसृत्य) जयतु कुमारः !

भरतः—तात, अपि दृष्टस्त्वया लोकाविष्कृतपितृस्नेहः ? अपि दृष्टं द्विधाभूतमरुन्धतीचारित्रम् ? अपि दृष्टं त्वया निष्कारणावहितवनवासं सौभ्रात्रम् ?

(सुमन्त्रः सचिन्तस्तिष्ठति)

प्रतिहारी—भर्तृदारकः खल्वार्यं पृच्छति ? [भट्टिदारओ खु अय्यं पुच्छदि ?]

सुमन्त्रः—भवति, किं माम् ?

भरतः—(स्वगतम्) अतिमहान् खल्वायासः ! सन्तापात् भ्रष्टहृदयः ! (प्रकाशम्) अपि मार्गात् प्रतिनिवृत्तस्तत्रभवान् ?

सुमन्त्रः—कुमार, त्वन्नियोगाद् रामदर्शनार्थं जनस्थानं प्रस्थितः कथमहमन्तरा प्रतिनिवर्तिष्ये ?

भरतः—किन्नु खलु क्रोधेन वा लज्जया वात्मानं न दर्शयन्ति ?

सुमन्त्रः—कुमार !

कुतः क्रोधो विनीतानां लज्जा वा कृतचेतसाम् ?
मया दृष्टं तु तच्छून्यं तैर्विहीनं तपोवनम् ॥ ९ ॥

भरतः—अथ क्व गता इति श्रुताः ?

सुमन्त्रः—अस्ति किल किष्किन्धा नाम वनौकसां निवासः । तत्र गता इति श्रुताः ।

भरतः—हन्त, अविज्ञातपुरुषविशेषाः खलु वानराः । दुःखिताः प्रतिवसन्ति ।

सुमन्त्रः—कुमार, तिर्यग्योनयोऽप्युपकृतमवगच्छन्ति ।

भरतः—तात, कथमिव ?

सुमन्त्रः—सुग्रीवो भ्रंशितो राज्याद् भ्रात्रा ज्येष्ठेन वालिना ।
हृतदारो वसञ्छैले तुल्यदुःखेन मोक्षितः ॥ १० ॥

भरतः—तात, कथं तुल्यदुःखेन नाम ?

सुमन्त्रः—(आत्मगतम्) हन्त, सर्वमुक्तमेव मया ! (प्रकाशम्) कुमार, न खलु किञ्चित् । ऐश्वर्यभ्रंशतुल्यता ममाभिप्रेता ।

भरतः—तात, किं गूहसे ? स्वर्गं गतेन महाराजपादमूलेन शापितः स्याः यदि सत्यं न ब्रूयाः ।

सुमन्त्रः—का गतिः ? श्रूयताम्

वैरं मुनिजनस्यार्थे रक्षसा महता कृतम् ।
सीता मायामृगमाश्रित्य रावणेन ततो हृता ॥ ११ ॥

भरतः—कथं हृतेति ? (मोहमुपगतः)

सुमन्त्रः—समाश्वसिहि समाश्वसिहि !

भरतः—(पुनः समाश्वस्य) भोः कष्टम् !

पित्रा च बान्धवजनेन च विप्रयुक्तो
दुःखं महत् समनुभूय वनप्रदेशे ।
भार्यावियोगमुपलभ्य पुनर्ममार्यो
जीमूतचन्द्र इव खे प्रभया वियुक्तः ॥ १२ ॥

भोः किमिदानीं करिष्ये ? भवतु दृष्टम् । अनुगच्छतु मां तातः ।

सुमन्त्रः—यदाज्ञापयति कुमारः ।

(उभौ परिक्रामतः)

सुमन्त्रः—कुमार, न खलु न खलु गन्तव्यम् । देवीनां चतुश्शालमिदम् ।

भरतः—अत्रैव मे कार्यम् । भोः ! क इह प्रतिहारे ?

(प्रविश्य) **प्रतिहारी**—जयतु भर्तृदारकः ! विजया खल्वहम् [जेदु भट्टिदारओ ! विजआ खु अहं]

भरतः—विजये, ममागमनं निवेदयात्रभवत्यै ।

प्रतिहारी—कतमस्यै भट्टिन्यै निवेदयामि ? [कदमाए भट्टिणीए णिवेदेमि ?]

भरतः—या मां राजानमिच्छति ।

प्रतिहारी—(आत्मगतम्) हं, किं नु खलु भवेत् ? [हं किं णु खु भवे ?] (प्रकाशम्) भर्तः, तथा । [भट्टा, तह] (निष्क्रान्ता)

(ततः प्रविशति कैकेयी प्रतिहारी च)

कैकेयी—विजये, मां प्रेक्षितुं भरत आगतः ? [विजए, मं पेक्खिदुं भरदो आअदो ?]

प्रतिहारी—भट्टिनि, तथा । भर्तृदारकस्य रामस्य सकाशात् तातसुमन्त्र आगतः । तेन सह भर्तृदारको भरतो भट्टिनीं प्रेक्षितुमिच्छति किल ! [भट्टिणि, तह । भट्टिदारअस्स रामस्स सआसादो तादसुमन्तो आअदो । तेण सह भट्टिदारओ भरदो भट्टिणिं पेक्खिदुं इच्छदि किळ !]

कैकेयी—(स्वगतम्) केन खलूद्घातेन मामुपालप्स्यते भरतः ? [केण खु उग्घादेण मं उवाळम्भिस्सिदि भरदो ?]

प्रतिहारी—भट्टिनि, किं प्रविशतु भर्तृदारकः? [भट्टिणि, किं पविसदु भट्टिदारओ?]

कैकेयी—गच्छ, प्रवेशयैनम्। [गच्छ, पवेसेहि णं]

प्रतिहारी—भट्टिनि, तथा। [भट्टिणि, तह] (परिक्रम्योपसृत्य) जयतु भर्तृदारकः! प्रविशतु किल। [जेदु भट्टिदारओ! पविसदु किळ]

भरतः—विजये, किं निवेदितम्?

प्रतिहारी—आम्। [आम]

भरतः—तेन हि प्रविशावः। (प्रविशतः)

कैकेयी—जात, विजया मन्त्रयते—'रामस्य सकाशात् सुमन्त्र आगत' इति। [जाद, विअआ मन्तेदि—रामस्स सआसादो सुमन्तो आअदोत्ति]

भरतः—अतः परं प्रियं निवेदयाम्यत्रभवत्यै।

कैकेयी—जात, अपि कौसल्या सुमित्रा च शब्दापयितव्ये? [जाद, अवि कोसळ्ळा सुमित्ता अ सद्दावइदव्वा?]

भरतः—न खलु ताभ्यां श्रोतव्यम्।

कैकेयी—(आत्मगतम्) हं! किं नु खलु भवेत्? [हं! किं णुहु भवे?] (प्रकाशम्) भण, जात। [भणाहि जाद]

भरतः—श्रूयताम्

> **यः स्वराज्यं परित्यज्य त्वन्नियोगाद् वनं गतः।**
> **तस्य भार्या हृता सीता पर्याप्तस्ते मनोरथः॥ १३॥**

कैकेयी—हं!

भरतः—**हन्त भोः! सत्वयुक्तानामिक्ष्वाकूणां मनस्विनाम्।**
> **वधूप्रधर्षणं प्राप्तं प्राप्यात्रभवतीं वधूम्॥ १४॥**

कैकेयी—(आत्मगतम्) भवतु; इदानीं कालः कथयितुम्। (प्रकाशम्) जात, त्वं न जानासि महाराजस्य शापम्। [भोदु; दाणि काळो कहेदुं] (प्रकाशम्) [जाद, तुवं ण आणासि महाराअस्स सावं]

भरतः—किं शप्तो महाराजः?

कैकेयी—सुमन्त्र, आचक्ष्व विस्तरेण । [सुमन्त, आअक्ख वित्थरेण]

सुमन्त्रः—यदाज्ञापयति भवती । कुमार, श्रूयताम्—"पुरा मृगयां गतेन महाराजेन कस्मिंश्चित् सरसि कलशं पूरयमाणो वनगजबृंहितानुकारिशब्दसमुत्पन्नवनगजशङ्कया शब्दवेधिना शरेण विपन्नचक्षुषो महर्षेश्चक्षुर्भूतो मुनितनयो हिंसितः ।

भरतः—हिंसित इति ? शान्तं पापं, शान्तं पापम् ! ततस्ततः ?

सुमन्त्रः—"ततस्तमेवं गतं दृष्ट्वा—

तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा ।
यथाहं भोस्त्वमप्येवं पुत्रशोकाद् विपत्स्यसे ॥ १५ ॥"

इति ।

भरतः—नन्विदं कष्टं नाम !

कैकेयी—जात, एतन्निमित्तमपराधे मां निक्षिप्य पुत्रको रामो वनं प्रेषितः ; न खलु राज्यलोभेन । अपरिहरणीयो महर्षिशापः पुत्रविप्रवासं विना न भवति । [जाद, एदण्णिमित्तं अवराहे मं णिक्खिविअ पुत्तओ रामो वणं पेसिदो ; णहु रज्जलोहेण । अपरिहरणीओ महरिसिसावो पुत्तविप्पवासं विणा ण हुइ]

भरतः—अथ तुल्ये पुत्रविप्रवासे कथमहमरण्यं न प्रेषितः ?

कैकेयी—जात, मातुलकुले वर्तमानस्य प्रकृतीभूतस्ते विप्रवासः । [जाद, मादुलकुले वत्तमाणस्स पइदीहूदो दे विप्पवासो]

भरतः—अथ चतुर्दश वर्षाणि किं कारणमवेक्षितानि ?

कैकेयी—जात, चतुर्दशदिवसा इति वक्तुकामया पर्याकुलहृदयया चतुर्दश वर्षाणीत्युक्तम् । [जाद, चउद्दस दिअस त्ति वत्तुकामाए पय्याउलहिअआए चउद्दस वरिसाणि त्ति उत्तं]

भरतः—अस्ति पाण्डित्यं सम्यग् विचारयितुम् । अथ विदितमेतद् गुरुजनस्य ?

सुमन्त्रः—कुमार, वसिष्ठवामदेवप्रभृतीनामनुमतं विदितं च ।

भरतः—हन्त, त्रैलोक्यसाक्षिणः खल्वेते ! दिष्ट्याऽनपराद्धात्र भवती !

अम्ब, यद् भ्रातृस्नेहात् समुत्पन्नमन्युना मया दूषितात्रभवती तत् सर्वं मर्षयितव्यम् । अम्ब, अभिवादये ।

कैकेयी—जात, का नाम माता पुत्रकस्यापराधं न मर्षयति ? उत्तिष्ठोत्तिष्ठ । कोऽत्र दोषः ! [जाद, का णाम मादा पुत्तअस्स अवराहं ण मरिसेदि ? उट्ठेहि उट्ठेहि । को एत्थ दोसो !]

भरतः—अनुगृहीतोऽस्मि । आपृच्छाम्यत्रभवतीम् । अथैवाहमार्यस्य साहाय्यार्थं कृत्स्नं राजमण्डलमुद्योजयामि । अयमिदानीं,

वेलामिमां मत्तगजान्धकारां
करोमि सैन्यौघनिवेशनद्धाम् ।
बलैस्तरद्भिश्च नयामि तुल्यं
ग्लानिं समुद्रं सह रावणेन ॥ १६ ॥

अये, शब्द इव ! तूर्णं ज्ञायतां शब्दः ।

(प्रविश्य) **प्रतिहारी**—जयतु कुमारः ! इमं वृत्तान्तं श्रुत्वा ज्येष्ठभट्टिनी मोहं गता ! [जेदु कुमारो ! इमं वुत्तन्तं सुणिअ जेट्ठभट्टिणी मोहं गआ !]

कैकेयी—हं !

भरतः—कथं मोहमुपगताम्बा !

कैकेयी—एहि जात, आर्यामाश्वासयिष्यावः । [एहि जाद, अय्यं अस्सासइस्सामो]

भरतः—यदाज्ञापयत्यम्बा ।

(निष्क्रान्ताः सर्वे)

षष्ठोऽङ्कः

अथ सप्तमोऽङ्कः

(प्रविश्य) **तापसः**— नन्दिलक, नन्दिलक !

(प्रविश्य) **नन्दिलकः**—आर्य, अयमस्मि । [अय्य, अअं ह्मि]

तापसः—नन्दिलक, कुलपतिर्विज्ञापयति—"एष खलु स्वदारापहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा राक्षसगणविरुद्धवृत्तं गुणगणविभूषणं विभीषणमभिषिच्य देवदेवर्षिसिद्धविमलचारित्रां तत्रभवतीं सीतामादाय ऋक्षराक्षसवानरमुख्यैः परिवृतः सम्प्राप्तस्तत्रभवान् शरद्विमलगगनचन्द्राभिरामो रामः । तदस्मिन्नाश्रमपदेऽस्मद्विभवेन यत् सङ्कल्पयितव्यं तत् सर्वं सज्जीक्रियताम्" इति ।

नन्दिलकः—आर्य, सर्वं सज्जीकृतम् । किन्तु—[अय्य, सव्वं सज्जीकिदं । किन्तु—]

तापसः— किमेतत् ?

नन्दिलकः—अत्र विभीषणसम्बन्धिनो राक्षसाः । तेषां भक्षणनिमित्तं कुलपतिः प्रमाणम् । [एत्थ विभीसणकेरआ रक्खसा । तेसं भक्खणणिमित्तं कुळवदी पमाणं]

तापसः किमर्थम् ?

नन्दिलकः—ते खलु खादन्ति ! [ते खु खज्जन्ति !]

तापसः—अलमलं सम्भ्रमेण । विभीषणविधेयाः खलु राक्षसाः ।

नन्दिलकः— नमो राक्षससज्जनाय । [णमो रक्खससज्जणाअ] (निष्क्रान्तः)

तापसः—(विलोक्य) अये, अयमत्रभवान् राघवः । य एषः—

जय नरवर ! जेयः स्याद् द्वितीयस्तवारि-
स्तव भवतु विधेया भूमिरेकातपत्रा ।
इति मुनिभिरनेकैः स्तूयमानः प्रसन्नैः
क्षितितलमवतीर्णो मानवेन्द्रो विमानात् ॥ १ ॥

जयतु ! भवान् जयतु ! (निष्क्रान्तः)

मिश्रविष्कम्भकः

(ततः प्रविशति रामः)

रामः—भोः !

समुदितबलवीर्यं रावणं नाशयित्वा
जगति गुणसमग्रां प्राप्य सीतां विशुद्धाम् ।
वचनमपि गुरूणामन्ततः पूरयित्वा
मुनिजनवनवासं प्राप्तवानस्मि भूयः ॥ २ ॥

तापसीनामभिवन्दनार्थमभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली । (विलोक्य) अये, इयं वैदेही !

सखीति सीतेति च जानकीति यथावयः स्निग्धतरं स्नुषेति ।
तपस्विदारैर्जनकेन्द्रपुत्री सम्भाष्यमाणा समुपैति मन्दम् ॥३॥

(ततः प्रविशति सीता तापसी च)

तापसी—हला, एष ते कुटुम्बिकः । उपसर्पैनम् । न शक्यं त्वामेकाकिनीं प्रेक्षितुम् । [हळा, एसो दे कुडुम्बिओ । उवसप्प णं । ण सक्कं तुमं एआइणिं पेक्खिदुं]

सीता—हम् ! अद्याप्यविश्वसनीयमिव मे प्रतिभाति । [हं ! अज्ज वि अविस्ससणीअं विअ मे पडिभादि] (उपसृत्य) जयत्वार्यपुत्रः ! [जेदु अय्यउत्तो]

रामः—मैथिलि, अपि जानासि पूर्वाधिष्ठानमस्माकं जनस्थानमासीत् ? अप्यत्र ज्ञायन्ते पुत्रकृतका वृक्षाः ?

सीता—जानामि जानामि, अवलोकितपत्रका उल्लोकयितव्या इदानीं संवृत्ताः । [जाणामि जाणामि ; आळोइअपत्तआ उळ्ळोअइदव्वा दाणिं संवुत्ता]

रामः—एवमेतत् । निम्नस्थलोत्पादको हि कालः । मैथिलि, अप्युपलभ्यतेऽस्य सप्तपर्णस्याधस्ताच्छुक्रवासंस भरतं दृष्ट्वा परित्रस्तं मृगयूथमासीत् ?

सीता—आर्यपुत्र, दृढं खलु स्मरामि ! [अय्यउत्त, दिढं खु सुमरामि]

रामः—अयं तु नस्तपसः साक्षिभूतो महाकच्छः । अत्रास्माभिरासीनैस्तातस्य निवपनक्रियां चिन्तयद्भिः काञ्चनपार्श्वो नाम मृगो दृष्टः ।

सीता—हम् ! आर्यपुत्र, मा खलु मा खल्वेवं भणितुम् ! [हं. अय्यउत्त, मा खु मा खु एवं भणिदुं । (भीता वेपते)

रामः—अलमलं सम्भ्रमेण ! अतिक्रान्तः खल्वेष कालः । (दिशो विलोक्य) अये, कुतो नु

रेणुः समुत्पतति लोध्रसमानगौरः
सम्प्रावृणोति च दिशः पवनावधूतः ।
शङ्खध्वनिश्च पटहस्वनधीरनादैः
सम्मूर्छितो वनमिदं नगरीकरोति ॥ ४ ॥

(प्रविश्य) **लक्ष्मणः**—जयत्वार्यः ! आर्य,

अयं सैन्येन महता त्वद्दर्शनसमुत्सुकः ।
मातृभिः सह सम्प्राप्तो भरतो भ्रातृवत्सलः ॥ ५ ॥

रामः—वत्स लक्ष्मण, किमेवं भरतः प्राप्तः ?

लक्ष्मणः—आर्य, अथ किम् ।

रामः—मैथिलि, श्वश्रूजनपुरोगं भरतमवलोकयितुं विशालीक्रियतां ते चक्षुः

सीता—आर्यपुत्र, एष्टव्ये काले भरत आगतः । [अय्यउत्त, इच्छिदव्वे काले भरदो आअदो]

(ततः प्रविशति भरतः समातृकः)

भरतः—**तैस्तैः प्रवृद्धविषयैर्विषमैर्विमुक्तं**
मेघैर्विमुक्तममलं शरदीव सोमम् ।
आर्यासहायमहमद्य गुरुं दिदृक्षुः
प्राप्तोऽस्मि तुष्टहृदयः स्वजनानुबद्धः ॥ ६ ॥

रामः—अम्बाः, अभिवादये ।

सर्वाः—जात, चिरं जीव ! दिष्ट्या वर्धामहे अवसितप्रतिज्ञं त्वां कुशलिनं सह वध्वा प्रेक्ष्य । [जाद, चिरं जीव ! दिट्ठिआ वड्ढामो अवसिदपडिण्णं तुमं कुसलिणं सह वहूए पेक्खिअ]

रामः— अनुगृहीतोऽस्मि ।

लक्ष्मणः—अम्बाः, अभिवादये ।

सर्वाः—जात, चिरं जीव । [जाद, चिरं जीव]

लक्ष्मणः—अनुगृहीतोऽस्मि

सीता—आर्याः, वन्दे । [अय्या, वन्दामि]

सर्वाः—वत्से, चिरमङ्गला भव । [वच्छे, चिरमङ्गळ होहि]

सीता—अनुगृहीतास्मि । [अणुग्गहिदह्मि]

भरतः—आर्य, अभिवादये भरतोऽहमस्मि ।

रामः—एह्येहि वत्स, इक्ष्वाकुकुमार, स्वस्ति ! आयुष्मान् भव !

वक्षः प्रसार्य कवाटपुटप्रमाण—
मालिङ्ग मां सुविपुलेन भुजद्वयेन ।
उन्नामयाननमिदं शरदिन्दुकल्पं
प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ ७ ॥

भरतः—अनुगृहीतोऽस्मि । आर्ये, अभिवादये भरतोऽहमस्मि ।

सीता—आर्यपुत्रेण चिरसञ्चारी भव । [अय्यउत्तेण चिरसञ्चारी होहि]

भरतः—अनुगृहीतोऽस्मि । आर्ये, अभिवादये ।

लक्ष्मणः—एह्येहि वत्स, दीर्घायुर्भव । परिष्वजस्व गाढम् । (आलिङ्गति)

भरतः—अनुगृहीतोऽस्मि । आर्य, प्रतिगृह्यतां राज्यभारः ।

रामः—वत्स, कथमिव ?

कैकेयी—जात, चिराभिलषितः खल्वेष मनोरथः । [जाद, चिराहिळसिदो खु एसो मणोरहो !]

(ततः प्रविशति शत्रुघ्नः)

शत्रुघ्नः—विविधैर्व्यसनैः क्लिष्टमक्लिष्टगुणतेजसम् ।
द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुरुम् ॥ ८ ॥

(उपगम्य) आर्य, शत्रुघ्नोऽहमभिवादये ।

रामः—एह्येहि वत्स, स्वस्ति ! आयुष्मान् भव !

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्ये, अभिवादये ।

सीता—वत्स, चिरं जीव । [वच्छ, चिरं जीव]

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य, अभिवादये ।

लक्ष्मणः—स्वस्ति । आयुष्मान् भव !

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य, एतौ वसिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः ।

> **तीर्थोदकेन मुनिभिः स्वयमाहृतेन**
> **नानानदीनदगतेन तव प्रसादात् ।**
> **इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं**
> **द्रष्टुं मुखं सलिलसिक्तमिवारविन्दम् ॥ ९ ॥**

कैकेयी—गच्छ, जात । अभिलषाभिषेकम् । [गच्छ, जाद । अभिलसेहि अभिसेअं]

रामः—यदाज्ञापयत्यम्बा । (निष्क्रान्तः)

(नेपथ्ये)

जयतु भवान् ! जयतु स्वामी ! जयतु महाराजः ! जयतु देवः ! जयतु भद्रमुखः ! जयत्वार्यः ! जयतु रावणान्तकः !

कैकेयी—एते पुरोहिताः, कञ्चुकिनः पुत्रकस्य मे विजयघोषं वर्धयन्त आशीर्भिः पूजयन्ति ! [एदे पुरोहिदा कञ्चुइणो पुत्तअस्स मे विजअघोसं वड्ढअन्तो आसीहि पूजअन्ति !]

सुमित्रा—प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं वर्धयन्ति ! [पइदीओ परिचारआ सज्जणा अ पुत्तअस्स मे विजअं वड्ढअन्ति !]

(नेपथ्ये)

भो भो जनस्थानवासिनस्तपस्विनः ! शृण्वन्तु शृण्वन्तु भवन्तः !

> **हत्वा रिपुप्रभवमप्रतिमं तमौघं**
> **सूर्योऽन्धकारमिव शौर्यमयैर्मयूखैः ।**

सीतामवाप्य सकलाशुभवर्जनीयां
रामो महीं जयति सर्वजनाभिरामः ॥ १० ॥

कैकेयी—अम्महे, पुत्रस्य मे विजयघोषणा वर्धते ! [अम्महे, पुत्तस्स मे विजअघोसणा वड्ढइ !]

(ततः प्रविशति कृताभिषेको रामः सपरिवारः)

रामः—(विलोक्याकाशे) भोस्तात !

स्वर्गेऽपि तुष्टिमुपगच्छ विमुञ्च दैन्यं
कर्म त्वयाभिलषितं मयि यत् तदेतत् ।
राजा किलास्मि भुवि सत्कृतभारवाही
धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥ ११ ॥

भरतः—अधिगतनृपशब्दं धार्यमाणातपत्रं
विकसितकृतमौलिं तीर्थतोयाभिषिक्तम् ।
गुरुमधिगतलीलं वन्द्यमानं जनौघै-
र्नवशशिनमिवार्यं पश्यतो मे न तृप्तिः ॥ १२ ॥

शत्रुघ्नः—एतदार्याभिषेकेण कुलं मे नष्टकल्मषम् ।
पुनः प्रकाशतां याति सोमस्येवोदये जगत् ॥ १३ ॥

रामः—वत्स लक्ष्मण, अधिगतराज्योऽहमस्मि ।

लक्ष्मणः—दिष्ट्या भवान् वर्धते !

(प्रविश्य) **काञ्चुकीयः**—जयतु महाराजः ! एष खलु तत्रभवान् विभीषणो विज्ञापयति । " सुग्रीवनीलमैन्दजाम्बवद्धनूमत्प्रमुखाश्चानुगच्छन्तो विज्ञापयन्ति—' दिष्ट्या भवान् वर्धत ' इति " ॥

रामः—सहायानां प्रसादाद् वर्धत इति कथ्यताम् ।

काञ्चुकीयः—यदाज्ञापयति महाराजः ।

कैकेयी---धन्या खल्वस्मि । इममभ्युदयमयोध्यायां प्रेक्षितुमिच्छामि । [धण्णा खु म्हि । इदं अब्भुअअं अओज्झाअं पेक्खिदुं इच्छामि]

रामः— द्रक्ष्यति भवती । (विलोक्य) अये, प्रभाभिर्वनमिदमखिलं सूर्यवत् प्रतिभाति । (विभाव्य) आ ज्ञातम् ! सम्प्राप्तं पुष्पकं दिवि रावणस्य विमानम् । कृतसमयमिदं स्मृतमात्रमुपगच्छतीति । तत् सर्वैरारुह्यताम् ।

(सर्वे आरोहन्ति)

रामः— **अद्यैव यास्यामि पुरीमयोध्यां**
सम्बन्धिमित्रैरनुगम्यमानः ।

लक्ष्मणः—**अद्यैव पश्यन्तु च नागरास्त्वां**
चन्द्रं सनक्षत्रमिवोदयस्थम् ॥ १४ ॥

(भरतवाक्यम्)

यथा रामश्च जानक्या बन्धुभिश्च समागतः ।
तथा लक्ष्म्या समायुक्तो राजा भूमिं प्रशास्तु नः ॥ १५ ॥

(निष्क्रान्ताः सर्वे)

सप्तमोऽङ्कः

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गुरुषष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥

i 4, 6, 9–13, 15–17, 19–21, 23, 24, 26–28, 31; ii 3, 5, 6, 8–12, 15–18, 20; iii 5–7, 9, 11, 13, 15, 17, 20, 21, 24, 25; iv 3–5, 11, 12, 14, 15, 19, 26, 28; v 6, 8, 9, 12–15 20–22; vi 5, 9–11, 13–15; vii 5, 8, 13, 15.

वसन्ततिलका—(22) ज्ञेया वसन्ततिलका तभजाजगौ गः ।

i 7, 8, 22; ii 1, 4; iv 1, 2, 16, 22, 24; v 10, 11; vi 4, 6, 7, 12; vii 4, 6, 7, 9–11.

मालिनी—(10) ननमयययुतेयं मालिनी भोगिलोकैः ॥

i 14, 25; iii 10, 22; iv 10, 21; v 7; vii 1, 2, 12.

शार्दूलविक्रीडितम्—(9) सूर्याश्वैर्मसजस्ततस्सगुरवः शार्दूलविक्रीडितम् ।

i 3, 5; ii 2, 19; iv 23, 27; v 1, 16; vi 3.

उपजातिः—(9) स्यादिन्द्रवज्रा यदि तौ जगौ गः॥ / अनयोः
उपेन्द्रवज्रा जतजास्ततो गौ ॥ } (उपजातिः)

i 1; iii 3, 4, 16; iv 9, 13; v 3, 4, 5; vi 16; vii 3.

शिखरिणी—(5) रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी ।

ii 14; iii 1, 2, 23; iv 7.

वंशस्थम्—(4) जतौ तु वंशस्थमुदीरितं जरौ ।

iii 14; iv 20; vi 1, 2.

पुष्पिताग्रा (4) अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा

ii 21; iv 18; v 19; vi 8.

हरिणी—(4) नसमरसला गः षड्वेदैर्हयैर्हरिणी मता ।

i 18; iii 18; iv 8; v 2.

इन्द्रवज्रा—(3) स्यादिन्द्रवज्रा यदि तौ जगौ गः ।

i 29; iv 25; vii 14.

शालिनी—(3) मात्तौ गौ चेच्छालिनी वेद लोकैः ।

ii 13; iii 19; v 17.

प्रहर्षिणी—(3) त्र्याशाभिमनजरगाः प्रहर्षिणीयम्। i 30 ; iv 6 ; v 18.

सुवदना—(2) ज्ञेया सप्ताश्वषड्भिर्मरभनययुता म्लौ गः सुवदना। iii 8, 12.

आर्या—(2) यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या॥ i 2 ; ii 7.

स्रग्धरा—(1) म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्॥ iv 17.

Some fine Stanzas of Bhasa

१. गुणानां वा विशालानां सत्काराणां च नित्यशः।
कर्तारः सुलभा लोके विज्ञातारस्तु दुर्लभाः॥ स्वप्न. iv 9

२. काष्ठादग्निर्जायते मथ्यमानाद् भूमिस्तोयं खन्यमाना ददाति।
सोत्साहानां नास्त्यसाध्यं नराणां मार्गारब्धाः सर्वयत्नाः फलन्ति॥ प्रति० i 18

३. शिक्षा क्षयं गच्छति कालपर्ययात् सुबद्धमूला निपतन्ति पादपाः।
जलं जलस्थानगतं च शुष्यति हुतं च दत्तं च तथैव तिष्ठति॥ कर्ण. 19

४. अकारणं रूपमकारणं कुलं महत्सु नीचेषु च कर्म शोभते॥ पञ्च. ii 33

५. मज्जमानमकार्येषु पुरुषं विषयेषु वै।
निवारयति यो राजन् स मित्रं रिपुरन्यथा॥—अभि. vi 22

६. यत्ने कृते यदि न सिध्यति कोऽत्र दोषः
को वा न सिध्यति ममेति करोति कार्यम्।
यत्नैः शुभैः पुरुषता भवतीह नृणां
दैवं विधानमनुगच्छति कार्यसिद्धिः॥ अविमारके iii 12

श्रीः

PRATIMA-NATAKA

(THE STATUES)

(At the end of the Nandi, then enter the Stage-Manager)

STAGE-MANAGER—May, the protector (of the world), Rama, charming with a beautiful neck, protect us in every (successive) life; Rāma—who was Sita's husband, who was pleased with *Sumantra* (good counsel or SUMANTRA, the charioteer and minister of his father), who had Lakshmana as his companion, who on account of his queen was matchless among the foes of Rāvaṇa, and to whom Vibhishaṇa was like his own self. [1]

(Looking towards the curtain)

Madam, please come here.

(Entering) ACTRESS—Here I am, sir.

STAGE-MANAGER—Madam, just sing us a song now, about this very autumnal season.

ACTRESS—Well sir. *(Sings)*

STAGE-MANAGER—In this season, indeed,

There moves about on sandy beds, the female swan with very great joy, wearing as it were a silk garment as white as Kāśa flowers (or living on the Kāśa-covered bank [of a river.])

(Behind the curtain) Sir, sir!

(Listening) STAGE-MANAGER—Well, it is known.

Like the jovial portress, bustling in the king's palace. [2]

(Exeunt ambo)

PRELUDE

20*

(*Entering*) PORTRESS—Sir, which of the Chamberlains is nearby ?

(*Entering*) CHAMBERLAIN—Lady, here I am ; what shall I do?

PORTRESS—Sir, the great king Daśaratha, whose great chariot is (or who is a *mahāratha*) never repulsed in the wars between the gods and demons, orders—" Let the materials (required) for the consecration of prince Rāma, that would invest him with regal powers, be ~~brought~~ gathered soon."

CHAMBERLAIN—Lady, every thing that was ordered by the great king, has been kept ready. Look—

The (royal) umbrella together with the (chāmara) fans, as also the auspicious seat (throne) have been kept ready, with the drums announcing the occasion. Gold pots filled with sacred water and containing *darbha* and flowers, are placed. The chariot of success has also been yoked. The citizens together with the ministers have arrived. And that Revered Vasiṣṭha, the auspicious cause of all these, is on the dais. [3]

PORTRESS—If so, well done.

CHAMBERLAIN—Ah, joy ! O lady !

Now the subjects are made fortunate by the king who is (going to) consecrate on the earth the moon called Rāma. [4]

PORTRESS—Please hasten, noble sir, hasten.

CHAMBERLAIN—Lady, here I hurry up. (*Exit*)

PORTRESS—(*Moving round and beholding*) Sambhavaka ! O noble Sambhavaka, please go ; you too hasten with the formalities of courtesy, the Revered Priest on the words of the king. (*Going else-where*) Sārasikā, O Sārasikā ! having gone into the concert-hall, inform the actors to be ready with a play that would suit the occasion. In the mean-

while, I will report to the great king that every thing has been done. *(Exit)*

(Then enter Avadātikā holding a birch-garment) 3

AVADĀTIKĀ—Ah! What a great misfortune! There was so much fear in me while bringing away this birch dress just for fun; how much more would it be in one who steals another's wealth greedily. I wish to laugh, as it were. But, indeed, one should not laugh in solitude.

(Then enter Sītā with retinue)

SĪTĀ—Maid, Avadātikā looks like one with an expression of fear. What could this mean?

MAID—Princess, a servant is indeed easily liable to commit mistakes. She must be guilty (of some thing).

SITA—No, no; she wishes to smile as it were.

AVADĀ—*(Going near)* Hail Princess! Princess, I am not at all guilty.

SITA—Who asks you that? Avadatika, what is this held in your left hand?

AVADĀ—Princess, this is a brich-garment.

SITA—From whom was the birch-garment brought?

AVADĀ—Please listen, princess. The Revered Revā, guarding the green-room, was requested by us for a sprout of the Aśoka tree whose stage-purpose was over. But it was not given by her. Hence, thinking that her fault deserved (such treatment), this garment was brought away.

SITA—A sin has been committed. Go; return it.

AVADĀ—Princess, this was indeed brought by me for fun.

SITA—Mad girl! thus the fault grows. Go, return it; give 4
it back.

AVADA.—As the princess commands. *(Desires to depart.)*

SITA—Friend, just come here.

AVADA.—Princess, here I am.

Sītā—Friend, does it appear well on me too ?

Avadā.—Princess, a lovely figure indeed looks quite graceful with everything. Please put it on, princess.

Sītā—Just bring it here. (*Receiving & wearing*) Friend, see, does it suit me now ?

Avada.—' Suit you ? ' The bark-garment has become golden, as it were.

Sita—Maid, (how is it) you do not say any thing ?

Maid—No use of words. These thrilled hairs, speak for themselves. (*Shows the horripilation.*)

Sita—Maid, just bring a mirror.

Maid—As the princess bids. (*Exit & re-enter*) Princess, here is the mirror.

Sita—(*Looking at the Maid's face*) Let aside the mirror. You seem to be desirous of saying some-thing.

Maid—Princess, thus I heard. The Revered Chamberlain Bālāki says—' Consecration, consecration '.

Sita—Some one will be (enthroned) king in his realm.

(*Enter another maid*)

Maid—Princess, good news, good news !

Sita—With what thing in your mind, do you speak ?

Maid—They say that the prince (Rāma) is going to be consecrated (as king).

Sita—Is father (-in-law) well ?

Maid—By the great king himself, (the prince) is going to be consecrated.

Sita—If so, a second pleasant (news) has been heard. Widen much your lap.

Maid—Yes, princess. (*Does so. Sita having removed her ornaments, presents them to her*)

Maid—Princess, the drum-sound, as it were !

Sita—The very same !

MAID—The drum sound, after being produced (lit. struck), has ceased all at once !

SITA—What possibly could be the obstacle in the way of the installation? Or rather, royal courts are full of various events.

MAID—Princess, thus I had heard—' The great king, having installed the prince (on the throne), will go to the forest.'

SĪTĀ—If so, it is not consecration water, but is indeed the water to wash the face.

(Then enter Rāma)

RĀMA—Alas ! oh !

When the drum had begun (to sound), elders had stood around, the auspicious seat (throne) was ascended (by me), the pot was with water about to pour out as its mouth was being bent after it was raised up to the shoulder ; then, as I was called out and dismissed by the king, the people were astonished at my steadiness. But, oh ! what astonishment is there if a son carries out the words of his own father ? (5)

As I was dismissed by the king himself who said— 6
'Now my son, you may take rest', my mind breathed out as it were, a sigh of relief, the burden (of kingship) being removed. Fortunately, I am the same Rama ; and the great king the same great king ! Now I will just see Maithili.

AVADATIKA—Princess, the prince is coming, forsooth. The birch-dress is not (yet) removed !

RAMA—Maithili, how is it you are seated ?

SITA—Hum ! It is my husband ! *(Rising up from her seat)* Hail ! my lord.

RAMA—Maithili, please sit down. *(Sits)*

SITA—As my lord bids. *(Sits)*

AVADĀTIKĀ—(*Aisde*) Princess, the dress of the prince is the same (as usual). It seems, the (news) must be false.

SĪTĀ—Such a person would not speak falsehood. Or, rather, royal houses are full of various events.

RĀMA—Maithili, what is it being talked about ?

SĪTĀ—Nothing at all. This girl says—"Installation, installation."

RAMA—I understand your curiosity. There is 'installation.' Listen.To day, in the presence of the priests, ministers and citizens, by the great king seating me on his lap with which I was familiar in my childhood, affectionately addressing me by my mother's family name and in a way bringing together the (whole of) the Kosala kingdom, I was told—'My son, Rama, please accept the kingdom.'

SITA—To that, what did my lord say ?

RAMA—Maithili, what is your guess ?

SITA—I guess that my lord, not saying anything, (but simply) heaving a long sigh, fell at the feet of the great king.

7 RAMA—Well-guessed ! Couples of the same disposition are rarely created. Then, in fact, I fell at the (king's) feet.

By the tears falling down simultaneously,—his from above (on my head) and mine below (on his feet), the two feet of my father were drenched ; so also my head was rendered wet. (6)

SITA—Then, then ?

RAMA—Then, when his solicitations were not accepted by me, I was conjured by his life already affected by the infirmities of oldage.

SITA—Then, then ?

RAMA—Then, at that moment,

When the jar containing consecration water was held up

by Satrughna and Lakshmaṇa, and when the royal umbrella was taken up by the king himself shedding tears (of joy), some thing was gently whispered in the ear of the king by the flurried Manthara; and I am not the king. (7)

SITA—I like that. The great king is the same great king; and my lord is just my lord.

RAMA—Maithili, why are you with your ornaments taken off?

SITA—I am not wearing them as yet.

RAMA—That cannot be. The ornaments must have been removed just recently. For—

९४ Both of your ears are with their lobes curved on account of the ornaments being removed in haste; your two hands are with palms turned reddish-white by the removal of ornaments; and these several parts in your body compressed by the weight of the ornaments, are not yet gaining evenness. (8)

SITA—My lord is capable of presenting even an untrue thing as true.

RAMA—Then just adorn yourself. I will hold the mirror. (*Doing so, observing*) Stay;—

In the mirror (I see) a bark-dress as it were; are these 8
the rays of the sun? By your smile it is known; this is (mere) fun, or a desire to observe some vow. (9)

Avadatika, what is this?

AVADATIKA—Prince, these (garments) were put on to see whether they suit her or not.

100 RAMA—Maithili, what is this? The dress of oldage among the Ikṣhvākus is worn by you (now)! I too like that. Bring me one.

SITA—No, no. Let not my lord utter inauspicous words.

RAMA—Maithili, why do you prevent (me)?

SITA—It appears to me inauspicious in the case of my lord whose installation has just been stopped.

RAMA—Do not yourself conceive an evil thought, especially in a matter of joke, when by you, half my body, those (garments) have already been put on. **(10)**

(*Behind the curtain*) Alas ! alas ! the great king !

SITA—My lord, what is this ?

RAMA—(*Listening*)

As there is a limit-less clamour of both men and women, it is quite evident that Fate has hit at the very root, thinking that SHE is all-powerful. **(11)**

Soon, please ascertain (what) the clamour (is about).

(*Entering*) CHAMBERLAIN—May the prince protect, may the prince protect !

RAMA—Sir, who is to be protected ?

CHAMBERLAIN—The great king !

RAMA—The great king !—you say ? Sir, should you not say that the earth, compressed into a single person, is to be protected ? Now, whence has the danger arisen ?

CHAMBERLAIN—From a relation.

RAMA—From a relative ! Alas, (then) there is no remedy.

The foe hits at the body, but a relation hits at the heart. Whose relation-ship is it that is making me feel ashamed of ? **(12)**

CHAMBERLIAN—Her Highness Kaikeyi's.

RAMA—Of my mother ? Then indeed, there must be a good end of this.

CHAMBERLAIN—How ?

RAMA—Listen,

For what object could there be a longing in her whose husband is the peer of Indra, and who has a son in me, so that she would do an unworthy act ? **(13)**

CHAMBERLAIN Prince, enough of attributing your own straight-forwardness to women's vitiated minds. It was in fact on her words that your installation was stopped.

RAMA—Sir, many advantages there are in this, to be sure.

CHAMBERLAIN—Pray, how ?

RAMA—Listen ;

The king's retiring to forest has been put aside ; my boy-hood and subservience to my father remain the same (as before) ; in the case of the subjects there is no misgiving about a new king's administration ; and further, my brothers are not deprived of (sharing) my enjoyments. (14)

CHAMBERLAIN—Moreover, she, having come uncalled for, said—' Let Bharata be invested with the kingship '. Is there no avarice even in this ?

RAMA—Sir, you do not see the real thing, simply out of partiality for me. For,—

If the kingdom promised as the bride's gift be demanded for her son, that is her avarice ; but none in my case who was taking away (for myself) the kingdom of my brother ! (15)

CHAMBERLAIN—But...

RAMA—I do not wish to hear any further abuse relating to my mother. Please relate the news of the great king.

CHAMBERLIAN—Then, at that time,

Without a word on account of grief, merely by (a sign of) the hand I was sent ~~(to you)~~ by the king. I think ~~he wished (to do)~~ something was intended; but ~~But~~ the king fell into a swoon. (16)

RAMA—How ? ' Fell into a swoon ' !

(Behind the curtain) "How? Fell into a swoon !" do you say ?

If you do not bear the king's swooning, take up the bow; no mercy.

RAMA—(*Listening, looking in front*)

By whom is Lakshmana, the ocean of fortitude and incapable of being agitated, (now) excited? When he is provoked, I behold before me a hundred (Lakshmanas) crowded together. (17)

(*Then enter Lakshmana with a bow and arrow in hand*)

LAKSHMANA—(*Angrily*) 'How? Fell into a swoon!'—do you say?

If you do not bear the king's swooning, take up the bow; no mercy. Every one, who reposes trust in his relatives and is tender-hearted, is thus insulted. But if this is not agreeable (to you), you just leave me (to myself). I am determined to render the world bereft of young women, as we are deceived by that quarter. (18)

SITA—My lord, at a time when we ought to weep, Saumitri has taken up the bow. His anguish was indeed, never seen before.

RAMA—Sumitra's son! What is this?

LAKSHMANA—How, how? You ask me—' What is this'?

Even now, when the kingdom that came to you in the order of succession has been snatched away, and when the king is lying on the earth in a lamentable condition, why is this dilemma? Is this forbearance, or absence of resolution? (19)

RAMA—Sumitra's son! My losing the kingdom incites you into action. Ah! you are really indiscriminate.

11 Whether Bharata becomes king, or I, it is indeed the same (for you). If you have any pride of (your) bows, let *the king* be protected. (20)

LAKSHMANA—I am unable to bear my anger. Well, well. Let me go away. (*Sets out*)

RAMA—Like the fixed destiny, this frown of Lakshmana fixed on the folds of his forehead appears as if desirous of consuming the three worlds. (21)

Sumitra's son ! just come here.

LAKSHMANA—Sir, here I am.

RAMA—Trying to produce calmness in you, I spoke thus. Now, please tell (me)—

Shall I bend my bow against my father who is paying regard to truth ? Shall I discharge my arrow on my mother who is taking her own property ? Or shall I kill Bharata who is outside all guilt ?—Which of these three sins, commends itself, to become angry ? (22)

LAKSHMANA—(*with tears*) Alas ! You chide me without understanding me.

I have no liking for the kingdom which involves great hardships. But you have to reside in the forest for fourteen years ! (23)

RAMA—On *this* account, His Highness has swooned ! Alas ! Absence of mastery over himself has been shown out. Maithili,

For this auspicious purpose, just get me the birch garments given to you by this maid. I shall perform a religious duty which was neither obtained, nor demonstrated by other kings. (24)

SITA—My lord may take (them).

RAMA—Maithili, what is your decision ?

SITA—~~Why, I am surely~~ Am I not your partner in all the religious duties?

RAMA—But, I have to go alone, is it not ?

SITA—That is why, indeed, I follow you.

RAMA—You will have to dwell in the forest.

SITA—That will surely be a palace to me.

RAMA—You have also to attend to the service of your mother-in-law and father-in-law.

SITA—As regards that, a salutation will be offered to the gods.

RAMA—Lakshmana, dissuade her, please.

LAKSHMANA—Noble sir, I cannot venture to dissuade her on an occasion worthy of praise.

The star follows the moon even when eclipsed by Rahu. And the creeper too goes down to the ground when the forest-tree falls down. Even the female elephant does not leave the lordly elephant stuck up in the boggy earth. Let her go (with you) and do her duty; for, women have their own husbands as their protectors. (25)

(*Entering*) MAID—Hail, princess! The revered Reva, guarding the green-room requests, after making an obeisance to you;—"Birch-garments were snatched away from the concert-hall and brought (to you) by Avadatika. Here are some other unused bark-garments. You may just use them for your purpose."

RAMA—Good girl, bring them here. She is contented. I am in need (of them).

MAID—The prince may take them. (*Doing so, exit*)

(*Rama, after receiving, wears them*)

LAKSHMANA—Be pleased, noble Sir!

Having given me (all along) half of everything such as raiment, ornaments or garlands, you have alone put on the birch-dress. You are, indeed, selfish regarding the bark-garment. (26)

RAMA—Maithili, please dissuade him.

SITA—Son of Sumitra, why not you desist (from this)?

LAKSHMANA—Noble lady,

Do you wish to render, all alone, service to the feet of my elder brother ? Then (his) right foot shall be for your own self and the left one for me. (27) 13

SITA—My lord, please show pity. The son of Sumitra is miserable.

RAMA—Son of Sumitra, listen. The bark dress is indeed—

An armour for the battle of penance ; a goad to the elephant of religious vows ; a bridle for the horses of the senses ; and a charioteer leading to religious duty ; take this. (28)

LAKSHMANA—I am beholden to you. (*Takes and wears*)

RAMA—The main road is flocked by the citizens who have heard of the news. Just ward them ; ward them please.

LAKSHMANA—Sir, I will go in front. Move away ; move away, please.

RAMA—Maithili, just take off (your) veil.

SITA—As my lord bids. (*Removes*)

RAMA—O citizens ! Please listen, listen all of you.

All of you, with your faces where-in the eyes are filled with tears, may behold freely this wife of mine. For, women can be looked at without offence, in a sacrifice, during marriage, in distress and in the forest. (29)

(*Entering*) CHAMBERLAIN—Prince, no ; you should not go at all. For, here, the great king,—

Having heard of your going to the forest accompanied by your wife and followed by Lakshmana who has arrived at a resolution by his fraternal affection, (the king), like a worn out forest elephant, rising up with his limbs sullied by the dust of the ground, is coming hither. (30)

1 LAKSHMANA—Sir,

Where is anything worthy of seeing (us) in foresters who wear just an upper garment of bark ?

RAMA—When we have departed, let the king see our principal dwelling places. (31)

(*Exeunt omnes*)

END OF THE FIRST ACT

14

ACT II

(*Then enter the Chamberlain*)

CHAMBERLAIN—Ye persons keeping guard at the door ! Please be watchful at your respective posts.

(*Entering*) PORTRESS—Sir, What is this for ?

CHAMBERLAIN—The great king here, being unable to dissuade Rama from going to the forest as he was bent on (his father's) adhering to his truthful words, and having his heart scorched by the fire of the grief of separation from his sons, is lying in the OCEAN HOUSE raving much like a frenzied person.

Like Meru shaking, like the immeasurable great ocean getting dry, and like the sun falling down with just his orb visible at the approach of the end of an Age (YUGA), the lord of men is very much enfeebled in body and mind owing to sorrow. (1)

PORTRESS—Alas, alas ! in such a plight is the great king !

CHAMBERLAIN—Lady, you go.

PORTRESS—Yes, sir. (*Exit*)

CHAMBERLAIN—(*Looking all round*) Alas ! Indeed, since the day of Rama's departure, this Ayodhya appears quite void. For—

The lordly elephants are devoid of (any) desire for fodder; the horses are with eyes full of tears and mouths without neihing; these citizen-folk including men, women and children, having given up all talk of food and with faces extremely miserable and crying aloud, are looking at the very direction by which Rama went away with his wife and brother. (2)

I too shall just remain near the great king. *(Moving about and looking)* Ey! here is the great king attended upon by the chief queen and Sumitra, both comforting only him, suppressing even their own unbearable sorrow arisen at their sons' separation. The situation is really hard! And here, here the great king

Falls down rising up again and again, frequently crying aloud—" Ha! ha!". He gazes at the same direction by which the chief of the Raghus departed. (3)

END OF THE MIXED VISHKAMBHAKA

(Then enter the king and the two queens as described) 15

KING—Ha! my dear child Rama! the delight of the eyes of the worlds! Ha! my dear child Lakshmana, with limbs endowed with auspicious marks! Ha! virtuous Maithili, with thoughts fixed on your husband! Alas! alas! my children have already gone to the forest! (4)

This is strange, sir, that I wish to see Lakshmana although he is with affection ceased for the father on account of his love for the brother. My daughter-in-law Vaidehi!

Abandoned even by Rama and censured by Lakshmana, I, a receptacle of infamy in this world, am discarded by you too! (5)

My son, Rama ! Child Lakshmana ! Daughter-in-law Vaidehi ! Give me a reply, O dear children ! Ah ! this is vacant ! None gives me a reply. Son of Kausalya, where are you ?

O truthful boy ! with anger overcome, free from jealousy, dear to the world and engaged in the service of elders ! give me a reply ! (6)

Ha ! where is that Rama, the delight of the eyes and heart of all men ? Where is he, most attached to me ? Where is that compassion (incarnate) towards the distressed ? Where is he who despised the wealth of kingship as a piece of straw ? My son Rama, deserting me, your aged father, what have you to do with the inconsistent DHARMA ? Ah, fie ! how painful ? Oh !

Rama has gone away like the sun ; Lakshmana has followed (him) just like the day following the sun. And Sita is not seen like a shadow (disappearing) at the disappearance of the sun and the day. (7)

(*Looking up*) Oh vile Fate !

Why did you not decree these three—me, childless ; Rama, the son of some other king ; and Kaikeyi, a tigress in the forest ? (8)

KAUSALYA—(*Weeping*) Now let not the great king lose control over himself by lamenting much. Surely she and two princes shall be seen by the great king at the end of the stipulated period.

16 KING—Who are you, please ?

KAUSALYA—I am indeed the one who gave birth to an unloving son.

KING—What ! Are you Kausalya, the mother of Rama who is the delight of the heart and eyes of all people ?

KAUSALYA—Great king! I am indeed the same unfortunate woman.

KING—O Kausalya, you are really substantial. It was surely by you that Rama was borne in the womb.

My grief is indeed excessive, unbearable and fire-like, to bear or suppress which I am quite unable, being deprived of the powers of my senses. (9)

(*Looking at Sumitra*) Who is this other lady?

KAUSALYA—Great king, dear Lakshmana......(*Interrupting*)

KING—(*Rising up suddenly*) Where, where is he, Lakshmana? He is not seen! Oh, misery!

(*The two queens rising up hurriedly support the king*)

KAUSALYA—Great king, I had begun to say—'Dear Lakshmana's mother, Sumitra.'

KING—O Sumitra!

Your son alone is a worthy son, by whom Rama, the scion of the Raghu race, is being followed day and night in the woods, as by a shadow. (10)

(*Entering*) CHAMBERLAIN—Hail, great king! Here indeed has come the honourable Sumantra.

KING—(*Rising up suddenly, with joy*) With Rama?

CHAMBERLAIN—Not so; with the chariot.

KING—How, how, with just the chariot! (*Falls unconscious*)

THE TWO QUEENS—Great king! take heart, take heart. 17

(*They pass their hands on his limbs*)

CHAMBERLAIN—O misery! When even great persons of this type meet with such calamities, DESTINY can never be overcome. Great king, take heart, take heart.

KING—(*Slightly recovering*) O Balaki, Sumantra has come alone, is it?

CHAMBERLAIN—Yes, great king.

KING—Ah, misery!

If the chariot has come empty, my desires are all squashed. It is then really the chariot sent by Death to take away Dasaratha. (11)

Then, quickly usher him in.

CHAMBERLAIN—As the great king bids. (*Exit*)

KING—Blessed, indeed, are the breezes that blow about the tanks in the forest, as they gain at pleasure contact of Rama moving about in the woods. (12)

(*Entering*) SUMANTRA—(*Looking all round, with sorrow*)

These servants,-with their eyes bedimmed by tears springing on account of their affection for Rama, leaving off their duties, being miserable with sad thoughts and having their bodies scorched by sorrow, are censuring severely the king who is lamenting aloud. (13)

(*Going near*) Hail, great king!

THE KING—Brother Sumantra, Where is Rama, *my* eldest...?- No, no; it was not expressed properly by me.

Where is Rama, *your* eldest son? O lover of sons! Where is that daughter of the lord of the Videhas, with her unsurpassed devotion to elders? Where again is the son of Sumitra? Have they sent any message with you to their wretched father who is on the point of death and who has brought about the grief of all people? (14)

SUMANTRA—Great king, please do not speak inauspicious words thus. You will see them before long.

KING—Truly the words uttered by me are improper. This is not a question befitting sages. Hence tell me. Is the penance of the sages going on well? Are the forests under their control? Does not Vaidehi feel fatigued while walking about?

SUMITRA—Sumantra, does not she (Sita),- the partner of her husband in all acts of dharma, who has her body clad variously by bark garments, and who although a girl, is of a conduct of a grown up lady,—does she not say anything to us or the great king ?

SUMANTRA—To the great king, all of them—

KING—No; no. Relate to me (their message) by (pronouncing) their very names which are elixirs to my ears and doses of medicine to the suffering of my heart.

SUMANTRA—As the great king bids. The Long-lived Rama !

KING—' Rama '—you say. Here is Rama. By hearing his name, he appears to have been touched, as it were, (by me). Then, next ?

SUMANTRA—The long-lived Lakshmana.

KING—Here is Lakshmana ; then ?

SUMANTRA—The long-lived Sita, king Janaka's daughter.

KING—Here is Vaidehi. Rama, Lakshmana, Vaidehi—this is a wrong order !

SUMANTRA—Then what is the proper order ?

KING—Say—' Rama, Vaidehi, Lakshmana.'

Even here, let Maithili stay between Rama and Lakshmana. The forests are full of various perils ; she will (thus) be with protectors. (15)

SUMANTRA—As the great king bids. The long-lived Rama.

KING—Here is Rama.

SUMANTRA—The long-lived daughter of King Janaka.

KING—Here is Vaidehi.

SUMANTRA—The long-lived Lakshmana.

KING—Here is Lakshmana. Rama, Vaidehi, Lakshmana ! My dear children, embrace me.

If I should touch Rama once, or see him just once more, I feel that I will live like one who is abandoned by his lives but is made to live by nectar. **(16)**

SUMANTRA—At Sringiberapura, all of them, alighting from the chariot, standing facing Ayodhya, and bowing down their heads to the great king, began to say—

Having pondered over something for a long time, they, with lips set to quiver in order to speak, went away to the forest saying nothing at all, as their throats were choked by tears. **(17)**

KING—How, 'went away to the forest saying nothing'? *(Becomes doubly unconscious)*

SUMANTRA—*(In haste)* O Balaki, report to the ministers that the great king is in an irremidiable state.

CHAMBERLAIN—Yes. *(Exit)*

THE TWO QUEENS—Great king, take heart, take heart!

KING—*(Recovering a little)*

Touch my body, O Kausalya! I do not see you with my eyes. My mind, gone after Rama, does not return as yet. **(18)**

My son, Rama! That which I always had in my mind (*viz*) Having installed you on the throne, having gratified the subjects by their gaining a virtuous king and having also ordered you to keep your brothers on an equal status with you, I must depart from here to the forest,—all that has been entirely altered in a moment, alas! by that Kaikeyi! **(19)**

Sumantra, please tell Kaikeyi—

"Rama has gone; may you be pleased; I am also abandoned by my life. Let (your) son be brought soon, and (your) sin bear (its) fruit." **(20)**

SUMANTRA—As the great king bids.

KING—(*Looking upwards*) Ey ! The manes have come to comfort me whose heart is scorched by listening to Rama's plight. Who is there ? 20

(*Entering*) CHAMBERLAIN—Hail, great king !

KING—Water, please.

CHAMBERLAIN—As the great king bids ! (*Exit, re-enter*) Hail, great king ! Here is water.

KING—(*Performing the Achamana and looking*)

This is Dilipa, the friend of the lord of gods ; this is Raghu ; this is His Highness Aja, my father ! What is the reason for your coming to me ? Is it time for me too, to dwell with you there ? (21)

Rama, Vaidehi, Lakshmana ! I go from here,to the side of my fathers. O fore-fathers ! Here, here I come ! (*is over-powered by a swoon. The Chamberlain spreads over him a cloth*).

ALL—Ha, ha, great king !

(*Exeunt omnes*)

END OF THE SECOND ACT

ACT III

(*Then enters the Sudhakara*)

SUDHAKARA—(*Having finished sweeping etc.*) Well, now the work ordered by the noble Sambhavaka has been done. I will just sleep a while. (*Sleeps*)

(*Entering*) BHATA—(*going near the servant, beating him*) Ah, you whore's son ! Why don't you attend to your duty now ? (*Beats him*)

SUDHAKARA—(*Waking up*) Beat me, beat me. 21

BHATA—Beaten, what will you do ?

SUDHA.—Unfortunate me! I have not got a thousand arms like Kartavirya.

BHATA—What have you to accomplish with a thousand arms?

SUDHA.—I will kill you.

BHATA—Come on, you whore's son! I will leave you only when (you are) dead. *(Beats again)*

SUDHA.—*(Having wept aloud)* Now, master, is it possible to know my fault?

BHATA—No fault, no fault on your part, surely. Were you not told by me that all the ladies of the harem headed by Kausalya, are due to come here to day to see the STATUE-HOUSE of king Dasaratha who departed to heaven by the sorrow caused by prince Rama's going away from the kingdom? Now, what have you done with regard to this?

SUDHA.—My master may see. The sanctuary has been cleared of the nests of pigeons, in the first place. The walls have the five-finger-marks of Sandal paste impressed on their chunam coating. The doorways are decorated with suspended flower garlands. The sands have been strewn. Now, what is it that has not been done by me, here?

BHATA—If so, go with confidence. I too shall just report to the minister that everything has been done.

(Exeunt ambo)

END OF THE PRAVESHAKA

22 *(Then enter Bharata in a chariot and the charioteer)*

BHARATA—*(with uneasiness)* Charioteer! owing to my long stay with my maternal uncle, I am ignorant of all news (of Ayodhya). I heard that the great king was seriously unwell in body. Hence tell me—

What is the ailment of my father ?

CHARIOTEER—A great mental anguish, surely.

BHARATA—What do the physicians say about it ?

CHARIOTEER—The physicians are quite incompetent for that.

BHARATA—Does he take food, or sleep ?

CHARIOTEER—(He lies) on the bare earth, without food.

BHARATA—Is there any hope ?

CHARIOTEER—Destiny !

BHARATA—My heart palpitates ; drive the chariot. (1)

CHARIOTEER—As the long-lived one bids. (*Drives the chariot*)

BHARATA—(*Noticing the speed of the chariot*) Ah, the speed of the chariot ! Here, these

Trees appear to run, the distances between them shortened by the swift motion of the chariot ; the ground falls into the cavity of the rim, as if it (ground) were a river with its water streaming upwards ; the visibility of the spokes is lost ; owing to the speed, the felly of the wheels is still, as it were ; and the dust raised by the horses falls in front and does not follow. (2)

CHARIOTEER—Long-lived sir, Ayodhya must be nearby on account of the moistened appearance of the trees.

BHARATA—Ah, the impatience of my mind eager to behold my own relatives ! For, now—

My head has, as it were rested on the feet of my father ; and I am as if raised by the king moved with affection. My brothers appear to have come to me in haste and the
mothers drench me with their tears (of joy) ; I am praised 23
as it were by the servants, through flattery, with such expressions as—" He is like (his father) ; he has grown stout and tall " ; and I also imagine being joked at by Saumitri there, for my dress and language. (3 & 4)

CHARIOTEER—(*To himself*) O pity! that this prince, ignorant of the demise of the great king, is going to enter Ayodhya entertaining a hope which is to become futile in the end! Although we know, he cannot be told of it by us. For—

Who will utter these three disasters, viz.—his father's abandoning his life; his mother's greed for wealth; and his elder brother's exile? (5)

(*Entering*) BHATA—Hail, prince!

BHARATA—Good man, has Satrughna come to meet me?

BHATA—The prince must have come. But the priests send word to you—

BHARATA—What is it, what is it?

BHATA—The period of the KRITTIKA star has yet one NADIKA remaining over. Hence, the prince should enter Ayodhya only after the ROHINI star has set in.

BHARATA—Well, I will do so. Hither-to I have never over-stepped the words of the elders. You may go.

BHATA—As the prince bids. (*Exit*)

BHARATA—Now, in which place shall I take rest? Well, I see. I will take rest for a while in this temple manifested between the trees. Thereby both worship to deities and rest will be gained. Moreover, there is the traditional practice of the good that cities should be entered after resting at the outskirts, (for a while). Therefore, let the chariot be stopped.

CHARIOTEER—As the long-lived one bids. (*Stops the chariot*)

BHARATA—(*Alighting from the chariot*) Charioteer, allow the horses to take rest in a secluded place.

CHARIOTEER—As the long-lived one bids. (*Exit*)

BHARATA—(*Going some distance and seeing*) Offerings are visibe in the form of well arranged flowers and *laja*; the walls are with the five-finger-marks impressed on

them with sandal paste ; the doorways are decorated with suspended flower garlands; sands have been strewn. I wonder whether there is a special festival (here), or it is a daily observance. Of what deity could this place be ? No external sign, such as weapon or banner, is seen here. Well, I shall know it after getting in. (*Entering and looking*) Ah, the loveliness of the workmanship on these stones ! How wonderful the delineation of the inward feelings of these forms ! An impression arises that these statues are men-like although they are intended to be of deities. Can this really be a group of four gods ! Or why, let them be whatever they are. There is anyhow an excessive joy in my mind !

Verily it is proper to bow the head thinking that they are only deities ; but the salutation with which a deity is worshipped without mantras will only be in the manner of a Sudra. (6)

(*Entering*) TEMPLE KEEPER—O ! While I was engaged in taking food, having finished my daily routine duties, who indeed can this person be of a form almost resembling the statues, that has entered the Statue House ! Well, I will know on going inside. (*Enters*)

BHARATA—My obeisance to you !

TEMPLE KEEPER—No, no, an obeisance should not be offered.

BHARATA—Please say not so, sir.

Is there any censurable fault in me ? Or is any distinguished person being awaited ? What is this prohibition due to ? Or is it (just) your authority to enforce (certain) rules ? (7)

TEMPLE KEEPER—For none of these reasons do I forbid you ! But I only prevent the Brahman folk's saluting, mistaking (these) for gods ; for, these are Kshatriyas.

BHARATA—Is it so? These are Kshatriyas! Then who indeed are these honourable persons?

TEMPLE KEEPER—They are 'Ikshvakus'.

BHARATA—(*Joyfully*) 'Ikshvakus'—You say! These are then the (famous) rulers of Ayodhya!

These are they who used to march in the company of gods at the time of the destruction of demon's eities; these are they, who, by virtue of their good deeds, used to go with their citizens and country-men to Indra's region; these are they who obtained the entire earth conquered by the prowess of their arms; these are those (kings) who were not ended for a long time by Death too, who was seeking their pleasure. (8)

Sir, indeed a great benefit has been got by chance! Tell me, who His Highness here is?

TEMPLE KEEPER—This is indeed, Dilipa, who performed the Visvajit sacrifice which needed the precious things of all kinds to be gathered together, and who had kept ablaze the torch of righteousness.

BHARATA—Let this salutation be to him who was wholly devoted to righteousness. Please tell me who His Honour here, is.

TEMPLE KEEPER—This is indeed Raghu, who, while going to bed and while being roused from sleep in the (morning), heard the sound of the expressions of 'Good day' uttered by many thousands of Brahman-folk.

BHARATA—Ah, the powerful Death has overstepped even such protection! (My) salutation be to him, the fruits of whose kingship were fore-shadowed (to him) by the Brahmin-folk. Please say who His Honour here is.

TEMPLE KEEPER—This is Aja, who in deed renounced the responsibilities of kingship through grief caused by the

loss of his dear wife and whose passion was quietened by the ablutions concluding his daily sacrificial observances.

BHARATA—My salutation to him of laudable contrition. (*Looking at the statue of Dasaratha and becoming perturbed*) Sir, it was not clearly comprehended by (my) mind fully occupied by the respect (I felt for them). Please tell me, who His Honour here is.

TEMPLE KEEPER—This is Dilipa.

BHARATA—The great great grand-father of the king. Next ?

TEMPLE KEEPER—His Highness here, is Raghu.

BHARATA—The grand-father of the great king. Next ?

TEMPLE KEEPER—His Highness Aja.

BHARATA—The father of my papa ! What is it ? What did you say ?

TEMPLE KEEPER—This is Dilipa, this Raghu, and this Aja.

BHARATA—I ask you something. Are the statues of the living (kings) too erected ?

TEMPLE KEEPER—Not at all ; only of the dead.

BHARATA—Then, I take leave of you.

TEMPLE KEEPER—Stay.

Why don't you enquire about this statue of Dasaratha, by whom both his life and realm were given up as the bridal fee to his wife ? **(9)**

BHARATA—Ah, father ! (*Falls unconscious. Recovering*) 26

O heart ! be satisfied ; hear of my father's death about which you had your own misgivings ; and just take courage. If this base term 'bridal fee' has any bearing on me and proves also true, this body will have to be purified. **(10)**

Good sir !

TEMPLE KEEPER—This address 'Good Sir' is significant of the Ikshvaku race. Aren't you Bharata, son of Kaikeyi ?

BHARATA—Yes, Yes; I am Bharatha, Dasaratha's son, and not Kaikeyi's.

TEMPLE KEEPER—Then, I take leave of you.

BHARATA—Stay; please tell me the rest.

TEMPLE KEEPER—What (other) go? You may listen. His Highness Dasaratha expired. I do not know the purpose of the departure to the forest of Rama accompanied by Sita and Lakshmana.

BHARATA—What, what? Has my noble brother too gone to the forest? (*Doubly faints*).

TEMPLE KEEPER—Prince, take heart; take heart!

BHARATA—(*Recovering*) Like a man oppressed by thirst running after a river dried up of water, I have been running towards Ayodhyā which has been deserted by my father and brother and reduced to the state of a forest. **(11)**

Good sir, listening to a detailed account will produce comfort to my mind. Hence please tell me all, leaving nothing.

TEMPLE KEEPER—Please listen. It is reported that, just when prince Rama was being installed on the throne by the honourable king, your mother said—

BHARATA—Stay;—

Remembering that evil bridal fee she must have said—'Let my son be the king'; by her, encouraged at the confidence gained therefrom, even my noble brother must have been told—'Go, my boy, to the forest'; having
27 seen him clad in bark, the king must have indeed met with an unworthy death; and alas! words of reproach that are yet left over and are similar (to those flung on my mother), will surely be flung on me. **(12)** (*Faints*)

(*Behind the curtain*) Move away, ~~good~~ sirs, move away.

TEMPLE KEEPER—(*Looking attentively*) Oh !

The queens have come just in time when their son has fallen into a swoon ; for, the touch of the mother's hand is (as soothing) as the libation of water to the manes who have had no funeral rites performed to them. (13)

(*Then enter the queens and Sumantra*)

SUMANTRA—This way, this way, ladies !

This is that house of the Statue-king of ours, the height of which is rarely found (even) in mansions ; it is visited even without a salutation by travellers who are neither restrained nor announced by door-keepers. (14)

(*Entering and seeing*) Ladies, no, no ; you should not enter. For, here is lying some one who is like the king when in his youth !

TEMPLE KEEPER—You need not mistake him for a stranger ; receive him ; for, he is Bharata. (15) (*Exit*)

Queens—(*Hastily going near*) Ah child ! Bharata !

BHARATA—(*Slightly recovering*) Good sir !

SUMANTRA—Hail great—(*Having half-uttered with sorrow*) Oh, the resemblance of the voice ! I just thought that the great king in the statue was speaking !

BHARATA—Next, what is the state of my mothers now ?

QUEENS–Child, this is our condition! (*They remove their veils*)

SUMANTRA—Queens, please restrain your grief.

BHARATA—(*Looking at Sumantra*) The presence of all this ettiquette indicates to me. Aren't you Sumantra, sir ?

SUMANTRA—Prince, just so. I am Sumantra.

Over-powered by the evils of long life and ridiculed by ingratitude, I live, the charioteer of that empty chariot, since the time that king died. (16)

BHARATA—Ah, father! (*Rising*) Father, I desire to be advised the mode of bowing down to the mothers.

SUMANTRA—Well! This is queen Kausalyā, mother of the honourable Rāma.

BHARATA—Mother, I, an innocent person, bow down to you.

KAUSALYĀ—Child, be without any anguish.

BHARATA—(*To himself*) I am as if chided by this. (*Aloud*) I am beholden to you. Next?

SUMANTRA—This is queen Sumitrā, mother of the honourable Lakṣmaṇa.

BHARATA—Mother, I, over-reached by Lakṣmaṇa, bow down to you.

SUMITRĀ—My son, become glorious!

BHARATA—Mother, I shall strive for this. I am beholden to you. Next?

SUMANTRA—This is your mother.

BHARATA—(*Rising in anger*) Ah, you sinner!

Standing between this mother (Kausalyā) and this mother (Sumitrā) of mine, you do not appear well, just like a polluted riverlet in between ~~the rivers~~ Gaṅgā and Yamunā. **(17)**

KAIKEYĪ—My son, what have I done?

BHARATA—You ask, 'What have I done?'

Aren't these united with one another by you?—I with infamy, my noble brother with bark-garments, the king with death at home, the whole of Ayodhyā with continuous weeping, Lakṣmaṇa with beasts (in the forest), the mothers fond of their sons with sorrow, the daughter-in-law with the fatigue of (walking) long distances, and your own self with the severe word (of condemnation) 'oh fie!' (18)

KAUSALYĀ—My son, how is it you do not salute your mother, while observing all traditional formalities?

BHARATA—'Mother'-you say! Oh mother, *you* alone are my mother. Mother, I bow down to you.

KAUSALYĀ—No, no; *this* is your mother.

BHARATA—She *was* formerly; but is not now. Your ladyship may just see—

Abandoning all affection, are not sons rendered 'not sons' through the evil traits that have entered into (their) character? Now, I establish in the world a new (rule of) dharma that a mother be no mother for wronging her husband. (19)

KAIKEYĪ—My son, I said thus to see that the great king's words were kept true.

BHARATA—What did you say?

KAIKEYĪ—That my dear son may become the king.

BHARATA—Who then is that noble brother of mine to you?

Is he not the legitimate son of my father? Is not a person installed on the throne usually in the order of seniority? Would not the brothers be dear (to him)? Or is he not to the taste of the subjects? (20)

KAIKEYĪ—My son, you should indeed put this question to the person who was covetous of the bridal fee.

BHARATA—He, deprived of royal wealth, was ordered by you to live in a forest with his wife, clad in bark and walking on foot.—Was this also mentioned in the bridal fee? (21)

KAIKEYĪ–I will explain this to you at the right place and time.

BHARATA—If you were covetous of infamy, where was any need for mentioning my name? If it was only thirst for the fruits of kingship, would not the king give those (to you)? Or rather, if this title 'Mother of a King' was

coveted by you, O lady, speak the truth, was not my noble brother a son to you ? (22)

A grievous deed has been done by you.

By you longing for the kingdom, the king was not taken into account with regard to his life ; and you sent away his eldest son telling him—' You go to the forest.' As your heart was not shattered into pieces even on beholding Janaka's daughter clad in bark, O lady, I wonder how adament-hard your heart must have been created by the Creator ! (23)

SUMANTRA—Prince, these two, Vasiṣhṭha and Vāmadeva, after making arrangements for your consecration, having come here along with the subjects to receive you, submit to you—

' Just as the cows without a cowherd go to ruin being unprotected, so also the subjects having no king surely meet with ruin. ' (24)

BHARATA—Let the subjects follow me.

SUMANTRA—Where will you go leaving the consecration ?

BHARATA—' Consecration '—You say ? Let it be offered to Her Ladyship here.

SUMANTRA—Where will you go ?

BHARATA—To that place I will go, where that (Rama), dear to Lakṣhmaṇa, lives. Ayodhyā which is without him is no Ayodhyā. *That* is Ayodhyā where Rāghava is. (25)

(*Exeunt omnes*)

END OF THE THIRD ACT.

(Then enter two maids) 31

VIJAYĀ—Friend Nandinikā, tell me, tell me. It is said that prince Bharata was seen to day by all the ladies of the harem headed by Kausalyā, when they had been to see the STATUE HOUSE. I, an unfortunate creature, remained at the door.

NANDINIKĀ—Friend, prince Bharata was seen by us with eagerness.

VIJAYĀ—How was the queen addressed by the prince ?

NANDINIKĀ—' How addressed ' ? The prince did not wish even to look at her.

VIJAYĀ—What a great calamity ? By her, covetous of the kingdom and making Rāma deprived of the realm, widow-hood was brought upon herself ; even the people were led to ruin. The queen is indeed cruel. A sin has been committed by her.

NANDINIKĀ—Friend, listen. Leaving aside the consecration arranged by the subjects, the prince went away to Rāma's penance grove.

VIJAYĀ—*(Sorrowfully)* Hum ! Thus went the prince ! Nandinikā, come on; we will see the queen. *(Exeunt ambo)*

END OF THE INTERLUDE.

(Then enter Bharata in a chariot, Sumantra and a charioteer) 32

BHARATA—Now that the lord of men followed by his good deeds has gone to heaven, I, followed by the waters of the tears shed by the citizens, shall go to see the second moon of the world, named Rāma, in the holy penance groves. (1)

SUMANTRA—Here, this long-lived Bharata,

The son of that king who crushed the pride of the demon-lords, the grand-son of that king whose riches were utilized for performing sacrifices, and the brother of Rāma who did what was agreeable to his father and who is dear to the whole world,—is going by a path similar to that of Rāma. (2)

BHARATA—O, father !

SUMANTRA—Prince, here I am.

BHARATA—Where is the honourable Rama, my elder brother ? Where is that representative of the great king ! Where is that excellent specimen of persons endowed with the essence of heroism ? Where is he who obscures Kaikeyī covetous of the kingdom ? Where is that receptacle of glory ? Where is that son of the lord of men ? Where is he who observes the vow of truthfulness ?

I wish to see him, my greatest god, by whom the wealth (of sovereignty) was given up in order to oblige my mother. (3)

SUMANTRA—Prince, in this range of hermitages ;—

Here are Rama, Sita and Lakshmana of great glory, in whom Truthfulness, Character and Devotion (respectively) are present in bodily form. (4)

BHARATA—Then, please stop the chariot.

CHARIOTEER—As the long-lived (prince) bids. (*Does so*)

BHARATA—(*Alighting from the chariot*) Charioteer, allow the horses to rest in a secluded place.

CHARIOTEER—As the long-lived (prince) bids. (*Exit*)

BHARATA—O father, please announce, please announce.

SUMANTRA—Prince, how shall it be announced ?

BHARATA—That Bharata, the son of Kaikeyi covetous of the realm, has come.

SUMANTRA—Prince, enough of uttering insults about elders.

BHARATA—Well ; it is not right to utter the fault of another. Therefore please say—' Bharata, who forms the stain on the Ikshvaku race, desires an interview.'

SUMANTHA—Prince, I am not able to say so. But I would just say—' Bharata has come.'

BHARATA—No, no. Mentioning just the name appears to me as penitence not undergone . Why ? Is the announcement of Brahman-slayers made by some other person ? So let my father stay. I myself will announce. O sirs ! Please announce to the honourable Raghava who carried out the words of his father, that—

One who is shameless, ungrateful, unrefined, inconsiderate, but full of devotion, has come. Should he wait or go ? (5)

(Then Enter Rama with Sita and Lakshmana)

RAMA—*(Listening joyfully)* Lakshmana, do you hear ? O princess of Videha, do you also hear ?

Whose is this voice so closely resembling that of my father, which, on account of its depth surpasses as it were the rumbling of clouds ; and which, creating in my mind the suspicion that he must be a relative, and being full of affection, has agreeably entered into the range of my ears ? (6)

LAKSHMANA—Noble brother ! This voice does indeed produce in me also a high regard due to a relative. For, this

Deep, clear and sedate (voice), sweet with affection like that of a youthful bull, is melodious at the throat and with a free passage of its force at the breast ; and on account of its different syllables being pronounced distinctly having gained contact with the proper organs, it endeavours

to vouchsafe, as it were, protection to all the four *varnas*. (7)

RAMA—Surely this cannot be the voice of one who is not a relative. It wets my heart, as it were. Dear Lakshmana, please see.

LAKSHMANA—As my noble brother bids. (*Moves out*)

BHARATA—Ey, how is it no one gives me a reply ! Can it be that I am recognised as Bharata, the son of Kaikeyi, having arrived here !

LAKSHMANA—(*Looking*) Ey, this is my noble brother Rama. No, no ; it is the likeness of form.

The matchless face, charming like the moon, looks like that of my noble brother ; the large chest is resembling my father's, scarred by the arrows of the gods' foes ; surrounded by splendour, a lustrous glow, and of a pleasing appearance to the world,—is this a king, or the overlord of the gods, Madhusudana himself ? (8)

(*Seeing Sumantra*) Ah, father (Sumantra) !

SUMANTRA—O, prince Lakshmana !

BHARATA—Yes, he is my elder. Noble brother, I bow down to you.

LAKSHMANA—Come, come near ; be long-lived. (*Looking at Sumantra*) Father, who is this honourable person ?

SUMANTRA—Prince,

Fourth (in descent) from Raghu, third from Aja and second from your well-known father, this is prince Bharata, the younger brother of that scion of your family, whose younger brother you also are. (9)

LAKSHMANA—Come, come near, O prince of the Ikshvāku family ! Hail to you ! Be long-lived !

Be you the receptacle of excellent virtues in this world

just like that lord of men, Raghu, whose treasure was exhausted in performing sacrifices and whose valour was equal to that of the members of his own race who were experts in fighting with the demons, whose bows were rubbed closely against the thunder-bolt (of Indra) and whose strength and valour were match-less. **(10)**

BHARATA—I am grateful to you.

LAKSHMANA—Prince, you stay here. I shall report your arrival to my elder brother.

BHARATA—Brother, now I wish to salute him without delay. Please report to him ~~quick.~~ soon.

LAKSHMANA—Well. *(going near)* Hail to my brother! Brother,

Here stands your dear brother Bharata, who is full of fraternal affection and in whom your own form has been reflected as in a mirror. **(11)**

RAMA—Dear Lakshmaṇa, is it so? Has Bharata come?

Lakshmana—Yes, noble brother.

RAMA—Maithilī, let your eyes be widened for beholding Bharata!

SITA—My lord, has Bharata come!

RAMA—Maithilī, yes.

Today, indeed, I understand that a hard task was accomplished by my father. If even brotherly affection be such, of what sort should the (parental) affection be towards a son? **(12)**

LAKSHMANA—Brother, shall the prince get in?

RAMA—Dear Lakshmaṇa, even in this, do you mean to carry out my own intention? Go, with all honour shown to him, please bring him in quickly.

LAKSHMANA—As my noble brother bids.

RAMA—Or, you stay here.

Let this (Sītā) go in person to do him honour entertaining the feeling of a mother towards her child, shedding tears of joy as if it were a shower, and with eyes resembling the petals of the lotus full of dew-drops. (13)

SĪTĀ—As my lord bids. (*Rising up, walking along and seeing Bharata*) Hum! within this short time, my lord has already come out! No, no; it is the likeness of form!

SUMANTRA—Ah! our daughter-in-law!

BHARATA—Ah! this is her ladyship, the daughter of king Janaka!

This is that lustre in the form of a woman, which sprang up from within the field through a plough and which is a good evidence of the penance of Janaka, the lord of kings. (14)

Noble lady, I offer my obeisance to you. I am Bharata.

SITA—(*To herself*) Not only the form, but even the voice is the same. (*Aloud*) My boy, live long!

BHARATA—I am beholden to you.

SITA–Come along, my boy! Fulfil the desire of your brother.

SUMANTRA—Prince, please enter.

BHARATA—Father, what will you do now?

SUMANTRA—I will enter afterwards. Now that the king has departed to heaven, this is my first visit to Rama who has known the fact. (15)

BHARATA—Be it so. (*Going near Rama*) Noble brother, I bow down to you. I am Bharata.

RAMA—(*With joy*) Come on; come near. O Ikṣhvāku prince! Hail to you! Be long-lived!

Widen your chest of the measure of the closed panels of a door; embrace me with the pair of your stout arms.

Hold up this face (of yours) resembling the autumnal moon; (and) gladden this body (of mine) which is scorched by calamities. **(16)**

BHARATA—I am beholden to you.

SUMANTRA—(*Going near*) Hail to the long-lived one !

RAMA—Alas, father !

He,—who, formerly at the time of advancing with his forces to heaven in aerial cars equal to those of the gods, was well-known in the close fight between the gods and demons being often pointed out as—'That is he, that is he'—is that illustrious king, his body left behind, taking rest along with his royal forefathers remaining in heaven now, even without you so affectionate and dear to him ? **(17)**

SUMANTRA—(*Sorrowfully*)

Having borne varied and unbearable (sorrows) (such as) the king's death, your exile, Bharata's misery and the helpless state of the family, my (long) life has erred in what appears to be an advantage (to it). **(18)**

SĪTĀ—Father makes my weeping husband weep once again.

RĀMA—Maithili, here I compose myself. Dear Lakṣmaṇa, some water, please.

LAKṢMAṆA—As my noble brother commands.

BHARATA—Brother, this is not at all right. I will serve in the order (of our birth). I'll myself go. (*Taking a pot, going out and re-entering*) Here is water.

RĀMA—(*Having performed Ācamana*) Maithili, Lakṣmaṇa's work is indeed being impaired.

SĪTĀ—My lord, should you not be served even by this (Bharata) ?

RAMA—That is no doubt right. Let Lakṣmaṇa serve me here ; remaining there, let Bharata serve me.

BHARATA—May my noble brother be pleased !

I will stay here in body and there by my duty. The kingdom will be safe by your mere name. (19)

RAMA—My dear (Bharata), son of Kaikeyi ! no, not so.

I have come to the forest at the behest of my father and not out of vanity or fear or delusion. More-over our family is one that regards truth as wealth. (Hence) I ask you,—would you follow the path of the low ? (20)

SUMANTRA—If so, where should the consecration water lie, now ?

RAMA—Let it lie only there, where my mother said it should.

BHARATA—May my noble brother be pleased ! Good brother, please do not strike at the wound now.

O Virtuous one ! your mother is also my mother ; and that eminently wise father of yours is also my father. O good person ! The fault of the mother is no fault of men. Just see, oh benefactor, this distressed Bharata in the proper perspective. (21)

SITA—My lord, Bharata speaks most piteously. What is it that my lord thinks now ?

RAMA—Maithili,

I think of that king gone to heaven, who, having got such a treasure of virtues (as Bharata) in this world, did not see this excellent character of that son. Ah fie ! if Fate should dominate over (even) great men ! (22)

My dear BHARATA,

It is a fact that I am pleased with you. You are with an unstained mind. I am subject to your words, being won over by your reknown virtues. But it is not right on your part to falsify those words of the king. More-over,

should your father (turn out to) be a lier, having begot a son of your type ? **(23)**

BHARATA—Until the term imposed on you comes to an end, so long, O king ! I will remain here, at your feet.

Rama—Not so ; let the king achieve his goal through his good deeds. I conjure you with my life if you don't govern your realm. **(24)**

BHARATA—Alas ! you have silenced me. Well, I shall preserve your kingdom on one condition.

RAMA—My dear brother, what is that condition ?

BHARATA—I desire that you take back at the end of fourteen years your kingdom placed as a deposit in my hands.

RAMA—Be it (so). 39

BHARATA—Noble brother (Lakshmana), have you heard ? Your ladyship, have you heard ? Father (Sumantra), have you heard ?

ALL—We all have heard it.

BHARATA—Good brother, I desire to snatch away from you another boon.

RAMA—Dear boy, what do you wish for ? What shall I give you ? What can I do for you ?

BHARATA–To me who have bowed down to you with my head, give these two sandals used by your feet. Until you achieve the fulfilment of your mission, so long, I will remain obedient to them. **(25)**

RAMA—(*To himself*) Oh !

After such a long time only very little fame was obtained by me. (But), in no time, all that has been acquired by Bharata to day. **(26)**

SITA—The first request of Bharata will surely be granted, is it not, my lord !

RAMA—Be it so. My dear brother, take these.

(*Offers the two sandals*)

BHARATA—I am beholden to you. (*Receiving*) Noble brother, I wish to have the consecration water poured on these.

RAMA—Father, do whatever is desired by Bharata.

SUMANTRA—As the long-lived one bids.

BHARATA—(*To himself*) Ah ! joy !

(I have now become) trustworthy to my kinsmen, agreeable to the citizens, able to bear the sight of the people, and dear as a good-natured son to the king living in heaven. (I am now) highly esteemed by my virtuous brothers, a great receptacle of glory, the subject of talk for the good people in their conversations, and dear to those who have obtained their dear objects. (27)

RAMA—My dear Bharata, a kingdom is such that should not be neglected even a moment. Hence, O prince, please return now alone for success.

SITA—Hum ! Prince Bharata will go this very day !

RAMA—Enough of excessive fondness. Let the prince go now alone for success.

BHARATA—Noble brother, I will go now alone.

Full of hope, the citizens in the city will be waiting with the desire to see you (again); I shall gratify them by showing them your favour. (28)

SUMANTRA—O long-lived one ! What should be done by me, now ?

RAMA—Father, please look after the prince, as if he were the great king.

SUMANTRA—So long as I live, I shall strive (to do that).

RAMA—My dear Bharata, please ascend the chariot in my presence.

BHARATA—As my noble brother bids.

(*The two ascend the chariot*)

RAMA—Maithili, just this way; dear Lakshmana, this way. We shall follow Bharata at least as far as the entrance of the hermitage. (*Exeunt omnes*)

END OF THE FOURTH ACT

ACT V

(*Then enter Sita and a female ascetic*) 41

SITA—Revered lady, the hermitage, which has been swept, is strewn over with flower-offerings. The worship of the deities has been done with the meterials available in a hermitage. So, until the return of my lord, I will fondle these young plants by watering.

THE FEMALE ASCETIC—May there be no obstacle to this.

(*Entering*) RAMA—(*Sorrowfully*)

Bharata, that treasure of virtues, who, leaving that beautiful city of Ayodhya bereft of our father and myself, and who, having made all preparation for my consecration, came to me,—was sent back to that very place for the purpose of governing the kingdom. Ah! it is really hard that all alone he bears the very great yoke of a king! (1)

(*Considering*) It is always like this. Now, to relieve myself of this sort of sorrow, I will just see Maithili, m true mate in every situation. But, where indeed has that princess of Videha gone? (*Walking forth and seeing*) Ah! these tree-roots watered afresh, indicate undoubtedly that Maithili is not far off, For—

The water remaining in the basins of trees is with foam and whirling round. These birds that have flown down being thirsty, do not drink water which is turbid (yet). The drenched insects are coming up the surface of the earth as their holes are filled with water. (And) the trees are with fresh circles, round their roots, on account of the lines of water drying up. (2)

(*Beholding*) Ey, here is Vaidehi! Oh, alas!

This hand of hers, which was getting tired by just holding a mirror, does not now feel fatigued (even) as she is carrying a jar. Alas! the forest (life) hardens the creeper-like tender-ness of women. (3)

(*Going near*) Maithili, How fares your austerity!

42 SITA—Oh, it is my lord! Hail to my lord!

RAMA—Maithili, if it means no hindrance to your duty, please be seated.

SITA—As my lord bids! (*Sits down*)

RAMA—Maithili, I see you as if eager to have a reply from me (to a question of yours). What is it?

SITA—The facial expression of my lord is like that of one whose mind is vacant with grief. Why is it so?

RAMA—Maithili, rightly indeed, you have evinced interest.

As my body was hit against by Death's spear, the wound caused on my mind is still (as fresh) as before. The strokes from the darts of sorrow which have different aims fall on one and the same place over and over again(4)

SITA—What is the nature of my lord's worry?

RAMA—The observance of the annual ceremony of my revered father is to be to-morrow. The manes wish for the oblations offered in the best form. Hence, how shall I perform it?—This is what I am considering. Or,—

They will in fact get satisfied with anything, for, they surely know this condition of mine. Still I wish to do the worship in a manner befitting Rama as well as his father. (5)

SITA—My lord, Bharata performs the ceremony with all affluence; and you too with fruits and water in accordance with your condition. This will be very highly prized by father.

RAMA—Maithili,

Seeing the fruits on the Kusha grass arranged by my own hands, father will weep even there being reminded of (my) forest life. (6)

(Then enter Rāvaṇa dressed as an ascetic)

RAVANA—Oh, here—

I, of a positively uncontrolled mind, putting on this 43
disguise, am going desirous of carrying away that princess of Janaka, after deceiving Rama who has courted my enmity by slaying Khara, as if she (Sita) were the ~~stream~~ of an oblation (to fire) without (uttering) the proper accents and syllables. (7)

(*Moving forth and looking down-wards*) This is the entrance of Rama's hermitage. Let me get down. (*Gets down*) I will just observe the formalities of a guest. Hallo, who is here? I am a guest.

RAMA—(*Listening*) Welcome to the guest.

RAVANA—Good! My disguise has really been matched by my voice.

RAMA—(*Seeing*) Ey, it is a holy person! Revered sir, I bow down to you.

RAVANA—Hail!

RAMA—Revered sir, here ~~is a seat~~; please ~~sit down~~.

RĀVAṆA—(*To himself*) How is it, I am ordered, as it were, by him? (*Aloud*) Well. (*Sits down*)

RĀMA—Maithili, bring for the holy person, water to wash his feet with.

SĪTĀ—As my lord bids. (*Exit, re-enter*) Here is water.

RĀMA—Attend on His Holiness.

SĪTĀ—As my lord bids.

RĀVAṆA—(*Being agitated that his disguise may get exposed*) Stay, stay,

On this earth, surely, the one Arundhati amongst mortal women is this (Sītā); and as her husband, you are mentioned with honour by ladies. (8)

RAMA—Then, bring it here. I myself will attend on him.

RĀVAṆA—Ey, having avoided the shadow, I won't transgress the body. Gratifying with words is indeed a (good) reception to a guest. I am honoured. Please be seated.

RAMA—Well. (*Sits*)

RĀVAṆA—(*To himself*) I too will just observe the formalities of a Brahman. (*Aloud*) O Sir, I am of the Kāśyapa ~~descent~~. I have studied the Vedas with their branches (Vedāṅgas) and sub-branches (upāṅgas), the Dharma-śāstra of Manu, the Yoga-śāstra of Maheśvara, the Artha-śāstra of Bṛhaspati, the Nyāya-śāstra of Medhātithi and the ordinances relating to ceremonies (Śrāddha) by Pracetas.

RAMA—How, how? 'The ordinances relating to ceremonies'-did you say?

RĀVAṆA—Over-looking all the sacred texts, interest has been evinced in the Śrāddha Ritual. How is it?

RAMA—Revered sir, this is the branch of knowledge in which I am interested now, since the state of having a (living) father has been over (in my case).

RAVANA—(Then) do not hesitate. You may ask me (about any-thing).

RAMA—Venerable sir, with what (materials) shall I gratify the manes at the time of offering oblations (to them) ?

RAVANA—Any thing offered with devotion is ŚRĀDDHA.

RAMA—Venerable sir, it will be rejected for want of interest. I ask for a speciality.

RAVANA—You may listen. Of those that have grown (without being planted) the Kuśa grass ; of herb-productions, sesamum ; of vegetables, the KALĀYA ; of fishes, the great ŚAPHARA ; of birds, the Vadhrāṇasa ; and of beasts, a cow, rhinoceros, or . . —these are prescribed for human beings.

RAMA—Holy sir, from the word 'or', I gather that there is some-thing else too.

RAVANA—There is ; it is to be obtained by valour (or superhuman power).

RAMA—Holy sir, only that is my decision.

Both the things that shall secure this are present in me. If my penance fails, there is the bow ; if my bow fails, there is the penance. (9)

RĀVAṆA—They exist. They live on the Himālayas.

RAMA—' On the Himālayas '—is it ? Then ?

RAVANA—On the seventh peak of the Himālayas live the deer called ' Golden Sides ' (KĀÑCANA-PĀRŚVA), that drink the water of the Ganges falling directly from the head of Śiva, that have backs as blue as VAIDŪRYA and that are as fleet as wind. Great sages such as Vaikhānasa, Valakhilya and Naimisa perform Śrāddhas with these (deer) that present themselves and die the moment they are thought of.

Gratified with these (deer) the manes obtain the fruit of (having begot) sons ; for, laying aside oldage, and

shining with resplendence, they ascend heaven ; they also secure residence in storied mansions on a par with gods, and are not forcibly drawn away by the objects that turn upon themselves. (10)

RĀMA—Maithili,

Take leave of these deer and trees fondled by you as your sons, and of the Vindhya forest and of your dear friends, the creepers. (Hence forth) I will live in those Himalayan forests, illumined as it were with the glowing herbal groves. (11)

SITA—As my lord bids.

RAVANA—O son of Kausalyā, do not entertain a desire which is beyond reach. They are not visible to human beings.

RAMA—Venerable sir, do they live on the Himālays ?

RAVANA—Quite so.

RAMA—Then, you may see—

Himavān (the mountain) will either show me those deer, or attain the state of Krauñcha, being pierced by the force of my arrow. (12)

RAVANA—(*To himself*) Oh, his vanity is indeed unbearable !

RAMA—(*Looking at the quarters*) Ey, something like a flash of lightning is seen !

RAVANA—(*Aloud*) Son of Kausalyā, even as you are here, Himavān honours you. This is the KANCHANA-PĀRŚVA.

RAMA—This success is due to Your Reverence.

SITA—I congratulate my lord on his success !

RAMA—No, no.

This is the good fortune of father, if he (the deer) has come here by himself. He deserves to be honoured. Therefore, O Maithili, inform Lakṣhmaṇa. (13)

SITA—My lord, don't you remember that Lakshmana has been deputed with the instruction–' Go to meet the KULAPATHI who is coming this way during his pilgrimage ' ?

RAMA—Then, I myself will go. 46

SITA—What shall I do ?

RAMA—Wait on this venerable person.

SITA—As my lord commands. (*Exit Rama*)

RAVANA—Ey, here goes forth Rāghava carrying Arghya (in his hands). And now Rama, seeing the deer running away regard-less of the *honour*, strings his bow.

How great his strength, how great his valour, his mettle and speed ! It is but appropriate that this world is pervaded by the (*two*) short syllables ' RA-MA ' (14)

Here is the deer ; with one leap having passed beyond the aim of his arrow, it has entered the dense forest !

SITA—(*To her-self*) In me, separated for my lord, fear is arising, ~~with regard to this~~.

RAVANA—(*To himself*)

As Rama has been sent away by a ruse, I shall carry away the young weeping Sitā, who is alone, from this penance grove, as if she were an oblation (offered to fire), not prescribed in the Manthras (that are uttered). (15)

SITA—I will just go into the hermitage. (*desires to go*)

RAVANA—(*Assuming his own form*) Sita, stay ; stay.

SITA—(*With fear*) Hum ! Now, who is this ?

RAVANA—Don't you know–

Him by whom gods such as Indra together with hosts of *dānavas* were defeated in battle ? Seeing the deformation of Śūrpanakhā, and having heard of my two brothers slaughtered, I, that Ravana, have come here, O large-eyed lady, with a mind to abduct you, after

luring away with ruses that Rama of immeasurable strength, who, through pride, is wicked-minded. **(16)**

SITA—Hum, Rāvaṇa is the name! (*Starts to go*)

RAVÀNA—Ah, Where will you go, having come within the range of Ravana's eyes?

SITA—My lord, save me, save me! Saumitri, save me, save me!

RAVANA—Sita, listen to my heroism.

Indra was defeated; the lord of wealth was shaken; Soma (moon) was dragged and Sūrya's son was crushed (by me). Oh, fie on that heaven, which has been resorted to by the terrified gods! Blessed is the earth where Sita is! **(17)**

SITA—My lord, save me, save me! Saumitri, save me, save me!

RAVANA—Seek the protection of Rama, or Lakṣmaṇa, or King Dasaratha himself who is in heaven. What is the use of appeals addressed to weak men? Young ones of the deer can-not assail a tiger. **(18)**

SITA—My lord, save me, save me! Saumitri, save me, save me!

RAVANA—~~How is this,~~ you bewail, O large-eyed lady! Count me as you do your husband. This Rama, although together with the hosts of gods associated with a vast army, is quite incompetent to fight with me. **(19)**

SITA—(*Argrily*) You are cursed!

RAVANA—Ha, ha, ha! Ah, the power of a woman duti-ful towards her husband!

I who flew up violently was not scorched by the rays of the sun; but I am scorched now by these few syllables 'you are cursed' of this lady. **(20)**

SITA—My lord, save me, save me! Saumitri. save me, save me! 48

RAVANA—(*Holding Sita*) O ye ascetics residing in the Janasthāna, listen ; all of you listen.

This ten-headed Ravana goes abducting Sita by force. If Rama is interested in the duties of a hero, he may display his heroism. (21)

SITA—My lord, save me, save me!

RAVANA—(*Moving forth, seeing*) Ey, here is Jaṭāyu rushing towards me with his terrific beak, agitating the trees of the forest by the despatch of the wind through his wings. Ah! stay now.

To the abode of death, I will despatch you with your limbs drenched in plenty of blood oozing from the wounds caused by the chopping off of your wings with the sword drawn by my arm. (22)

(*Exeunt ambo*)

END OF THE FIFTH ACT

ACT VI

(*Then enter two old Hermits*)

BOTH—Help, help, ye!

FIRST—Here, by (Râvaṇa) the lord of demons having the complexion of a blue lotus-garland and ridiculously laughing with his teeth white and bright like a lotus-stalk, Sita who is over-powered, is being carried away just as a doe is by the tiger (wandering about at midnight). (1)

Shcond—Here, indeed, is her ladyship Vaidehi—

49 Like a struggling female serpent and like a tossed up creeper laden with flowers, she is being forcibly carried away by the wicked Rāvaṇa, from the penance grove, as if she were the fruit of penances. (2)

Both—Oh ye, help, help !

First—(*Looking upwards*) Good ! Simultaneously with our appeal, Jaṭāyu has flown up into the sky in order to pay back his debt (of gratitude) to Daśaratha, saying—' Where will you go while I am alive ? '

Second—Here has Rāvaṇa turned back with eyes up-turned out of rage !

First—Here is Rāvaṇa !

Second—Here is Jaṭāyu !

Both—Oh ! here, a fight has commenced in the sky !

First—Kāśyapa, O Kāśyapa, look at the might of the lord of carrion-eaters (vultures) !

Attacking him with his wings, he has engaged him in a valorous duel. Remaining steady, he tries a very close and sharp siezure of him with his beaks. The fierce expanse of his chest is being torn off with sharp-pointed claws resembling iron nails, just like the rock of a mountain which is uneven being cleft by the points of (Indra's) thunder-bolt. (3)

Second—Ah, the vulture-lord is hit on the region of his right shoulder with a sword by the enraged Ravana !

Both—Ah, the worthy Jaṭāyu has fallen down ! Alas !

First—Oh, pity ! Here, indeed, the worthy Jaṭāyu—

Having put forth his utmost effort, dis-regarding his enemy as if he were a pet-peacock and having spurned the blazing valour of the demon-lord,—he has collapsed

like a forest tree pulled down by a lordly elephant. (4)

BOTH—May he go to heaven!

FIRST—Kāśyapa, please come on. Let us report this matter to the honourable Rāghava.

SECOND—Well; a very good idea!

(*Exeunt ambo*)

END OF THE VISKAMBHAKA

(*Then enter a Chamberlain*) 50

CHAMBERLAIN—Who is here, hallo, on duty at the Gold-Arch-gate?

(*Entering*) PORTRESS—Sir, it is I, Vijayā. What shall I do for you?

CHAMBERLAIN—O Vijayā, please inform prince Bharata soon that his honour (Sumantra), who had set out for the Janasthāna for seeing Rāma, has returned.

PORTRESS—Sir, has father Sumantra returned after accomplishing his mission?

CHAMBERLAIN—Good lady, I do not know.

Just on seeing Sumantra come back with his face dried up by the fire of sorrow in his heart, my mind got agitated to day. (5)

PORTRESS—On hearing this, my mind (also feels perturbed, as it were.

CHAMBERLAIN—Good lady, why are you simply standing now? Please inform soon.

PORTRESS—Good Sir, here I go to inform. (*Exit*)

CHAMBERLAIN—(*Seeing*) Ey, here the honourable prince Bharata, clad in bark-garments, with his head turned

tawny by the mass of the variously matted hair and with his heart filled with curiosity roused by the arrival of Sumantra, is coming this very way. Here, (comes) he, who–

Has a multitude of well—known virtues, who is Death to his enemies, who is ornamental to the Solar Race, who is almost an equal of the lord of the gods, who is steady in governing the whole world in obedience to the order (of his brother), and who looks dignified with his gait resembling that of a stately young elephant. (6)

(Then enter Bharata and the Portress)

BHARATA—Vijaya, has the honourable Sumantra returned then ?

51 Gone to see my noble brother for the first time after I returned obtaining then his favour and promise, has the honourable Sumantra come back here, having seen Rama, the delight to the eyes, thoughts and minds of the subjects ? (7)

CHAMBERLAIN—*(Going near)* Hail to the prince !

BHARATA—Now, in which place is the honourable Sumantra ?

CHAMBERLAIN—Here at the Gold-Arch-gate.

BHARATA—Then, please usher him in soon.

CHAMBERLAIN—As the prince bids. *(Exit)*

(Then enter Sumantra and the Portress)

SUMANTRA—*(With sorrow)* Alas ! oh, alas !

The King's death was witnessed by me. The calamity of the prince was again seen by me. Now Maithili's dis-appearance is also heard. My (long) life has erred in what appears to be an advantage (to it). (8)

PORTRESS—*(Addressing Sumantra)* May your honour get in. Here is our master. You may go near.

SUMANTRA—*(Going near)* Hail to the prince !

BHARATA—Father, was he seen by you,—he, by whom his affection towards his parents was revealed before the world ? Was Arundhati's conduct, divided two—fold (in Sita), witnessed by you ? And was that fraternal affection (of Lakshmana) that has causelessly under-taken a life in the forest, beheld by you ? (*Sumantra remains thinking*)

PORTRESS—The prince is indeed asking you, good sir !

SUMANTRA—What, me, good lady ?

BHARATA—(*To himself*) Very great indeed is his anguish ! He is absent-minded through mental pain. (*Aloud*) Has your honour come back from an incomplete journey ?

SUMANTRA—Prince, having at your behest set out for Jana- 52
sthana to meet Rama, how could I come back in the
middle ?

BHARATA—Then, really, did they not show themselves to you out of anger or shame ?

SUMANTRA—Prince,

Whence could there be anger in persons with modesty, or shame in those with self-control ? But that penance-grove was seen by me vacant being devoid of them ! (9)

BHARATA—Then did you hear from any one as to where they had gone ?

SUMANTRA—You have heard of the residence of the monkeys, called Kishkindhā ; I heard that they had gone there.

BHARATA—Alas ! The monkeys indeed do not recognise distinguished persons. They must be living there miserably.

SUMANTRA—Prince, even low animals recognise favour conferred on them.

BHARATA—Father, how is it ?

SUMANTRA—Sugrīva, thrust from his kingdom and his wife abducted by his elder brother Vālin, was while

living on a mountain, relieved by one (viz., Rama) with a similar affliction. **(10)**

BHARATA—Father, 'by one with a similar affliction'—you say; how?

SUMANTRA—(*To himself*) Alas, every-thing has been given out by me! (*Aloud*) Prince, not much indeed! Similarity in the loss of kingship, was what I meant.

BHARATA—Father, why do you conceal (matters)? I conjure you by the feet of the great king gone to heaven, if you do not speak the truth.

SUMANTRA—What go? Please listen.

Enmity with a great demon was courted for the sake of the hermit-folk. There-upon Sita was abducted away by (that) Rāvaṇa resorting to a fraudulant ruse. **(11)**

BHARATA—How, 'abducted'—you say? (*Swoons*)

SUMANTRA—Take heart, take heart!

BHARATA—(*Recovering*) Oh, alas!

53 Separated from his father and kinsmen, having suffered great hard-ships in the forest region, and still further, having come to be separated from his wife,—my elder brother is now like the cloud-covered moon in the sky, deprived of all splendour! **(12)**

Oh, what shall I do now? Well, I see. Please come with me, father.

SUMANTRA—As the prince bids. (*Both move along*)

SUMANTRA—Prince, no; we are not to go here. This is the Queens' Quadrangle!

BHARATA—My business is just here. Hullo, who is on the watch, here?

(*Entering*) PORTRESS—Hail to the prince! It is I, Vijayā.

BHARATA—O Vijayā, announce me to her ladyship.

PORTRESS—To which of the queens shall I announce ?

BHARATA—To her, who wishes me to be king.

PORTRESS—(*To herself*) Hum! What could the matter be ? (*Aloud*) Master, I will. (*Exit*)

(*Then enter Kaikeyī and the Portress*)

KAIKEYĪ—Vijayā, has Bharata come to see me ?

PORTRESS—Yes, mistress ! he has. Father Sumantra has come back from his visit to prince Rama. It is indeed with him, that prince Bharata wishes to see you.

KAIKEY —(*To herself*) With what (further) infliction will Bharata chastise me (now) ?

PORTRESS—Mistress, shall the prince enter ? 54

KAIKEYI—Go, bring him in.

PORTRESS—Mistress, I will. (*Moving along and going near*) Hail to the prince ! Do get in, please.

BHARATA—Vijayā, did you inform her ?

PORTRESS—Yes.

BHARATA—Then, let us both get in. (*Both enter*)

KAIKEYI—My boy, Vijayā says that Sumantra has returned from his visit to Rāma.

BHARATA—More pleasing news than that, I will tell your ladyship.

KAIKEYI—My dear son, shall Kausalyā and Sumitrā also be invited (here) ?

BHARATA—Surely, it should not be heard by them.

KAIKEYI—(*To herself*) What could it be ? (*Aloud*) Say it, my child.

BHARATA—Listen.

Sītā, the wife of him who went to forest at your behest leaving aside his kingdom, has been abducted away. Is your desire fulfilled ? (13)

KAIKEYI—Hum!

BHARATA—Oh! Alas! By having first obtained you as their daughter-in-law, it has come upon the high-souled and courageous Ikshvakus, that their daughter-in-law (Sitā) has been out-raged. (14)

KAIKEYI—(*To herself*) Well; now, it is time to tell him. (*Aloud*)My son, you are not aware of the curse upon the great king.

BHARATA—Was the great king cursed?

KAIKEYI—Sumantra, tell him in detail.

SUMANTRA—As your ladyship bids. Prince, please listen. Formerly, a sage boy who was the eye of an eye-less great sage, was killed, by the great king gone out a-hunting, with an arrow hitting the mark following its sound, through the mistake that it was a wild elephant, it being caused by the sound resembling that of a wild elephant, as he (the sage boy) was filling a pot (with water) in a certain lake.

BHARATA—'Killed' you mean! God forbid it! What next?

SUMANTRA—Then, seeing him in that state,—

By that truth-speaking sage, after weeping, this was uttered—" O king, you too will die thus out of grief due to a son, just as I (die now)." (15)

BHARATA—Oh, this is really painful!

KAIKEYI – My son, for this reason, allowing myself to blame, dear Rama was sent to the woods, not at all through greed for kingdom. The unavoidable curse of the great sage would not come to pass without the son's banish-ment.

BHARATA—If so, when a son's banish-ment was common (to all of us), why was I not sent to the forest?

KAIKEYI—Child, the banishment of yours residing in your maternal uncle's house, was quite in the natural course of events.

BHARATA—Then, for what reason were fourteen years hit upon ?

KAIKEYI—My boy, desirous of saying 'fourteen days', I, much disturbed in mind, mentioned 'fourteen years.'

BHARATA—There is cleverness (enough) for thorough consideration. Then, is (all) this known to the elders ?

SUMANTRA—Prince, known and agreeable too to Vasistha, Vāmadeva and others.

BHARATA—Good ! These are indeed witnesses of all the three worlds ! Fortunately Your Majesty is not guilty.
Mother ! you must forgive me for everything that you 56
were blamed by me whose anger was roused by fraternal affection. O Mother, I bow down to you !

KAIKEYI—My son, which mother, indeed, will not pardon the fault of her dear son ? Do rise. Where is any fault in this (your behaviour) ?

BHARATA—I am beholden to you. I take leave of you. This very day, I will prepare the entire group of the (feudatory) princes for the help of my noble brother. Now, I shall

Make this shore of the sea dark with my infatuated elephants and get covered with the camps of my numerous troops. I will also reduce the sea, along with Rāvaṇa, to a common state of langour, by my forces crossing it. **(16)**

Ey, something like a cry ! Quickly find it out, please.

(*Entering*) THE PORTRESS—Hail to the prince ! On hearing this news the eldest queen has swooned !

KAIKEYI—Hum !

BHARATA—How now! Mother has swooned!

KAIKEYI—Come along, my son. Let us comfort the worthy lady.

BHARATA—As my mother bids. *(Exeunt omnes)*

END OF THE SIXTH ACT

ACT VII

(Then enter a hermit)

THE HERMIT—Nandilaka, O Nandilaka!

(Entering) NANDILAKA—Sir, here I am.

THE HERMIT—Nandilaka, the KULAPATI says—'After (first) slaying Ravana, the abductor of his wife and a terror to all the three worlds; having installed as king Vibhishana, of a conduct opposed to the (entire) group of Rakshasas and bearing the adornment of a multitude of virtues;–here the honourable Rama, charming like the moon in the autumnal clear sky and surrounded by the chiefs of bears, demons and monkies, has arrived bringing with him Sita of a spotless character as testified by gods, godly sages and Siddhas. Hence to-day in this hermitage, please keep ready everything that can be provided for, within our means.'

NANDILAKA—Good sir, everything is kept ready, but—

THE HERMIT—What is it?

NANDILAKA—Here are the demons related to Vibhishana. Regarding their food the KULAPATI should decide.

THE HERMIT—Why?

NANDILAKA - They, in fact, eat (flesh).

THE HERMIT—No, no; don't worry. The Rakshasas are odedient to Vibhishana, to be sure.

NANDILAKA—An obeisance to the virtuous demon! (*Exit*)

HERMIT—(*Seeing*) Ey, here is the noble Raghava! Here he,

The lord of men, has alighted on the surface of the earth from the aeroplane, as he is being praised by a number of delighted sages thus—"Victory to you, O best of men! May even a second enemy (if there should be one) of yours be vanquished (by you)! May the Earth, under the insignia of a single umbrella, be subject to your rule." (1)

May you be victorious! May you be prosperous!

END OF THE MIXED VISHKAMBHAKA

(*Then enter Rama*) 58

RAMA—Oh!

Having destroyed Ravana of ascending strength and valour, having got back Sita—quite pure and endowed with all the virtues in this world, and having fulfilled to the last letter the words of my elders, I have once again come to the forest-residence of the sages. (2)

Maithili, who went inside for paying her obeisance to the ascetic women, is indeed delaying. (*Seeing*) Ey, here, Vaidehi,

The daughter of King Janaka, is coming slowly, being addressed very affectionately by the hermit women as 'Friend', 'Sita', 'Janaki', and 'Daughter-in-law', in accordance with their age. (3)

(*Then enter Sita and a hermit-woman*)

THE HERMIT WOMAN—Friend, here is your husband; go near him. It is unbearable to see you alone.

SITA—Yes. Even now, it appears unbelievable to me. (*Going near*) Hail, my lord!

RAMA—Maithili, do you remember Janasthana, which was our former residence? Do you recognise the trees here that were treated as sons by you?

SITA—Yes. I do recognise. Their leaves were to be seen by looking down-wards; (but) now they have become such as to be looked at upwards.

RAMA—This is just so. Time is indeed the producer of level-ness (even) to a low ground. Maithili, do you remember how a herd of deer got frightened on seeing Bharata clad in white, underneath this SAPTAPARNA tree?

SITA – My lord, I remember it quite well.

RAMA—This is the extensive bank (of Godavari river), the witness of our penance. It was while we are sitting here, thinking of the performance of the ceremony of father, that the '*Golden-sides*' deer was seen.

59 SITA—Ha! My lord, please do not mention that.

(*Trembles with fear*)

RAMA—No, don't worry. That time is now over. (*Looking at the quarters*) Ey, whence indeed is it,—

Dust, as white as the lodhra flower, is rising high, and being blown by the wind, pervades the quarters! Further this blast of the conches supplemented by the deep sound of the peal of the drums, is converting this forest into a town! (4)

(*Entering*) LAKSHMANA—Hail to my brother! Brother,

Full of fraternal affection, and eagerness to behold you, here has arrived Bharata together with the mothers and a huge army. (5)

RAMA—Dear Lakshmana, has Bharata really come?

LAKSHMANA—Yes, noble brother.

RAMA—Maithili, let your eyes be widened to behold Bharata leading your mothers-in-law.

SITA—My lord, Bharata has come at a desirable time.

(Then enter Bharata with the mothers)

BHARATA—With a satisfied mind, and followed by the relatives, I have come here, desirous of seeing my elder brother to-day in the company of the noble lady (Sita) and freed from the several calamities of very great concern, like the clear moon freed from clouds in autumn. (6)

RAMA—Mothers, I bow down to you.

ALL—My son, live long. We are really very happy on seeing you safe with your wife, your vow being over.

RAMA—I am beholden to you.

LAKSHMANA—Mothers, I offer my obeisance to you.

ALL—My son, live long.

LAKSHMANA—I am beholden to you.

SITA—Worthy elders, I bow to you.

ALL—Dear girl, live long with an auspicious fortune !

SITA—I am beholden to you.

BHARATA—Good brother, I, Bharata, bow down to you.

RAMA—Come on, come near, my dear Ikshvaku prince ! Hail ! Be long-lived !

Widen your chest of the measure of the closed panels of a door; embrace me with the pair of your stout arms. Hold up this face (of yours) resembling the autumnal moon ; (and) gladden this body (of mine) which is scorched by calamities. (7)

BHARATA—I am beholden to you. Worthy lady, I bow to you. I am Bharata.

SITA—May you live long as the companion of my lord !

BHARATA—I am obliged to you. Brother, I offer my obeisance to you.

LAKSHMANA—Come on, come near, dear boy. Be long-lived ; embrace me closely. *(Embraces him)*

Bharata—I am thankful to you. Good brother, please receive the responsibility of kingship.

Rama—Dear brother, how do you mean ?

Kaikeyi—My boy, this is indeed a long-cherished desire.

(Then enter Satrughna)

Satrughna—My mind hastens to see that elder brother of mine who destroyed Ravana, and who, (although) afflicted with various calamities, had his virtues and spirits unaffected. (8)

(Going near) Worthy brother, I am Satrughna. I bow to you.

Rama—Come along, come near, dear boy ! Hail to you ! Be long-lived !

61 Satrughna–I am beholden to you. Noble lady, I bow to you.

Sita—My dear boy, live long.

Satrughna—I am obliged to you. Good brother, I bow to you.

Lakṣhmaṇa—Hail ! Be long-lived.

Satrughna—Thank you. Good brother ! These two, Vasistha and Vamadeva, together with the citizens, are disirous of seeing you, having arranged for your installation.

These multitudes of sages desire to see your face, first consecrated here by the sages through your grace with the holy waters brought personally by them from the different great and small rivers, and thus appearing like a lotus drenched with water. (9)

Kaikeyi—Go, my boy, under-go the consecration.

Rama—As my mother bids. *(Exit)*

(Behind the curtain) Victory to you ! Prosperity to our master ! Hail to the great king ! Glory to our lord ! Success to the sweet-faced king ! Triumph to the noble king ! Victory to the destroyer of Ravana !

KAIKEYI—These priests and chamberlains, hailing exclamations of victory to my son, are honouring him with their blessings !

SUMITRA—The subjects, servants and the good people are hailing victory to my son !

(Bheind the curtain) Oh, ye sages, dwelling in the Janasthana ! listen, all of you !

After destroying that matchless mass of darkness issuing from the enemy just as the sun does (dispel) darkness through beams full of valour, having got back Sita who is to be excluded from all evils, Rama, the 62
delight of all people, is triumphant over the earth ! (10)

KAIKEYI—Oh ! exclamations of victory are being hailed to my son !

(Then enter Rama, consecrated king, with retinue)

RAMA—*(Looking up, in the sky)* Oh father !

Obtain satisfaction, although in heaven; leave off melancholy. Here has been that function (consecration) which was desired by you for me. I am (now) indeed the king on earth shouldering the honourable responsibility (of king-ship). The protection of the people justly, has been promised (by me to them). (11)

BHARATA—I do not get quenched with satisfaction as I remain beholding my noble brother resembling the fresh moon, by whom the title 'king' is acquired, over whom the royal umbrella is being held, who has put on an (expanded) pretty crown, who has been consecrated with holy waters, who is respectable, who has gained a gracefulness, and who is being saluted by crowds of people. (12)

SATRUGHNA—This family of mine which has been freed of its stain by the installation of my noble brother, regains brilliance just as the world does at moon-rise. (13)

RAMA—Dear Lakshmana, I have acquired the kingdom.

LAKSHMANA—I congratulate yon on your prosperity.

(*Entering*) THE CHAMBERLAIN—Victory to the great king! Here indeed the honourable Vibhishana and also Sugriva, Nila, Mainda, Jambavan, Hanuman and others following him, respectfully offer their congratulations to you.

RAMA—Please tell them—'His prosperity is by the favour of his allies'.

THE CHAMBERLAIN—As the great king bids.

63 KAIKEYI—I am really happy! I wish to see this auspicious function in Ayodhya.

RAMA—Your ladyship shall see it. (*Seeing*) Oh! the whole of this forest shines with lustre, like the Sun. (*Reflecting*) Ah, I see! Pushpaka, the aeroplane of Ravana, has arrived in the sky. There has been an under-standing with it, that it should present itself, the moment it is thought of. Hence, all may ascend it. (*All ascend*)

RAMA—This very day I will go to the city of Ayodhya, being followed by my relations and friends.

LAKSHMANA—This very day let the citizens, behold you (looking) like the moon on the rise, together with the stars. **(14)**

(*Epilogue*)

Just as Rama was united with Janaki and (his other) relatives, so also may our king, united with the Goddess of Royalty (and Prosperity), govern the earth. **(15)**

(*Exeunt Omnes*)

END OF THE SEVENTH ACT

HERE ENDS THE PRATIMA-NATAKA

PRATIMA-NATAKA

NOTES

प्रतिमा-नाटकम्....प्रतिमाप्रधानं नाटकम्। The name प्रतिमा-नाटकम् is after the most original and impressive प्रतिमा scene ~~in the third~~ Act of the play.

नान्द्यन्ते ततः प्रविशति सूत्रधारः—Note the repetition of the same idea in अन्ते and ततः (*At the end* of the Nāndī, *then* enter &c.) which is peculiar to Bhāsa. This very stage-direction is found in all the dramas attributed to him, except the मध्यमव्यायोग, where it is simply—ततः प्रविशति सूत्रधारः।

Obviously नान्दी does not mean here the śloka which comes after this direction and is recited by the Sūtradhāra. It must refer only to the preliminary music before the Sūtradhāra enters the stage. Thus according to Pt. Ganapati Sastri, नन्दिः आनन्दः, तस्या इयं नान्दी—गीतवाद्यवादनादिरूपा क्रिया। In the case of the dramas of other writers however, a stanza which is called the नान्दी Sloka is given at the beginning of the play and only after that, the direction for the entrance of the Sutradhara is given in the words—नान्द्यन्ते प्रविशति सूत्रधारः। In Bhasa's plays, as the Sutradhara's entrance into the stage is at the very commencement, and as he is made to recite the benedictory sloka, his dramas are known as 'सूत्रधारकृतारम्भ'. See Intro. P iv and foot note 3.

सूत्रं धारयतीति सूत्रधारः। cf.—नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्-सबीजकम् । रङ्गदैवतपूजाकृत्सूत्रधार उदीरितः ॥ ; also—वर्तनीयतया सूत्रं प्रथमं येन सूच्यते । रङ्गभूमिं समाक्रम्य सूत्रधारः स उच्यते ॥—(सङ्गीतसर्वस्वे) ॥

Sl. 1. This sloka is in the form of an आशीः (blessing; benediction) and वस्तुनिर्देश (hinting of the plot). सीताभवः (अनुसर्गे) पातु—May (Rama,) the lord of Sita protect; नः—'us', the object is under-stood. सीतायाः भवः (=god i. e. lord or husband)—सीताभवः। सीताधवः is another reading. सुमन्त्र-तुष्टः—(1) pleased with good counsel, (2) pleased with Sumantra, his father's charioteer, or (3) pleased with (the recitals of) holy *mantras*. सु-ग्रीव-रामः—charming with his beautiful neck; रमयतीति रामः ॥ सहलक्ष्मणः having Lakshmana as his companion. रावणार्यप्रतिमः—रावणारिश्चासौ अप्रतिमश्च, who was (not merely) an enemy of Ravana but a matchless one also. अप्रतिम is used here also to suggest the idea of the प्रतिमा in Act III from which the play derives its title. देव्या.—The instr. ending is हेत्वर्थे. His wife was the cause for his becoming the enemy of Ravana. विभीषणात्मा—(1) to whom Vibhishana was like his own self; (2) who was of a terrific nature. In the case of the latter meaning, देव्या can be construed with विभीषणात्मा also; for, he became terrific only on account of his wife Sita. It is also possible to view देव्याविभीषणात्मा as two words combined together euphonically, in which case, they are to be split up as देव्या अविभीषणात्मा. Now अविभीषणात्मा=who was not at all of a terrific nature. भरतः—(भरं तनोति इति) the protector (of the world). Pt.

Ganapati Sastri takes विभीषणात्माभरत: as one word विभीषणे आत्माभे रत:-interested in Vibhishana who was like his own self. अनुसर्गम्—सर्गे सर्गे, in every birth. This sloka is a benediction and as good as a नान्दी. The subject matter is hinted to by what is called the मुद्रालङ्कार (Paranomasia) i. e. grouping together the names of the principal characters of the play. Thus we have here mentioned by name, सीता, सुमन्त्र, सुग्रीव, राम, लक्ष्मण, रावण, विभीषण and भरत ॥ The name of the play, as also the author's partiality to the (प्रतिमाङ्क) Statue-House Scene i.e. the 3rd Act, is suggested by the use of प्रतिम in रावणार्यप्रतिमः in the 3rd line of the sloka. This मुद्रालङ्कार for the opening verse is employed in three other plays of Bhasa, viz. प्रतिज्ञायौगन्धरायणम्, स्वप्नवासवदत्तम् and पञ्चरात्रम् ।

नेपथ्य—curtain ; green-room. आर्ये—The सूत्रधार addresses the नटी and asks her to come upon the stage. आर्यं ....She comes near him and says 'Here I am', thus indirectly asking him what she has to do. The सूत्रधार straight-way asks her to sing a song about the शरत्काल, the season in which they usually enacted this play. There is a similar thing even in the शाकुन्तलम् of Kalidasa. Bhasa does not make the नटी sing in some other plays of his, such as the स्वप्नवासवदत्तम्. Soon after the Nati's singing is over, the Sutradhara hurriedly concludes the prologue. When he is just observing that in that particular season the female swan, clad as it were in a silk garment as white as the kasa flower, moves about on the sandy

banks of rivers, he hears a voice 'अय्य, अय्य [आर्य. आर्य],' and is interrupted. But he easily makes out whose voice it is and while completing his observation regarding the हंसी, suggests to the audience that it is a portress in the palace calling out some one, in her delightful hurry. With this, the स्थापना is over. स्थापना–prologue; Introduction. स्थापना, प्रस्तावना and आमुखम् are synonyms. The prologues of the classical plays are generally termed प्रस्तावना । But Bhasa uses the term स्थापना in eleven out of his thirteen plays. The स्थापनाs of Bhasa are very brief and silent over the names of the plays, of the author, and of his patron. The स्थापना of this play is of the प्रयोगातिशय type.

Page 2. 11 काञ्चुकीय same as कञ्चुकी (कञ्चुकः a long white robe अस्यास्ति इति) chamberlain. cf.–' ये नित्यं सत्त्वसंपन्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः काञ्चुकीयास्तु ते स्मृताः । and अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः काञ्चुकीत्यभिधीयते ॥ 14 महारथ – one who has a great chariot; or, one who is a महारथ. There are four kinds of warriors—1. अर्धरथ 2. रथ 3. महारथ and 4. अतिरथ. Cf. Def. एको दशसहस्राणि योधयेद्यस्तु धन्विनाम् । शस्त्रशास्त्रप्रवीणश्च स महारथ उच्यते । 15 भर्तृदारकः-भर्तृदारक prince राज्यप्रभवसंयोगकारकाः अभिषेकसंभाराः:- the materials for consecration that would invest (Rama) with regal powers. ~~They are mentioned (in st. 3.) by the काञ्चुकीय~~ । १. ....भद्रासनं कल्पितम् २. तीर्थाम्बुपूर्णा घटाः न्यस्ताः ३. पुष्यरथः युक्तः ४. मन्त्रिसहिताः पौराः समभ्यागताः and ६. वेद्यां वसिष्ठः स्थितः ॥ भद्रासन—The throne of state. तीर्थाम्बु —water of holy rivers, lakes, seas etc. पुष्यरथ

— the stately chariot used for going in a procession. मङ्गलं—मङ्गलहेतुः । All the people were eager to see Rama's अभिषेक । On seeing him every one would feel glad as on beholding a moon. Rama is compared to the moon, also in VI 12, VII 6 & 14. आ. पुरोहितम् must refer to वामदेव as वसिष्ठ was already present. संगीतशाला—नाट्यशाला । कालसंवादिना—अभिषेककालोचितेन । Page 3 अत्याहितम्—महदकार्यम् । For the first time in her life अवदातिका has committed theft although of a small thing viz. a bark garment. Hence she is very much upset at her own deed. परिहासेन—merely as a joke. किंतुखलोंभेन....hints to Kaikeyi's interfering with Rama's अभिषेक, elsewhere in the palace. परिशङ्कितवर्णेन- Note Sita's ability to study the facial expression of others. The चेटी correctly infers that अवदातिका must be guilty of something, being after all a servant. But Sita observes that अव० is trying also to smile as it were. न खल्वहमपराद्धा.... Avadatika being a culprit obviously thinks that Sita and the चेटी are conversing about her theft and hence says so. अर्हत्यपराधः इति — रेवाकृतः अपराधः एवं वल्कलहरणम् अर्हति इति, इदं वल्कलं मया गृहीतम् । पापकं कृतम्—Note the brief but significant observation of Sita. अवदा० tries to defend her position saying परिहासनिमित्तं खलु &c. Page 4 But Sita says 'एवं दोषो वर्धते ।'–your stealing the वल्कल cannot be justified. You have stolen for fun now, without any excuse for doing so. Thus your mistake becomes graver. सर्वशोभनीयं सुरूपं नाम is indirectly in praise of Sita's extra-ordinary beauty. A person who is beautiful looks

grand in any dress. cf. अथवा सर्वमलङ्कारो भवति सुरूपाणाम् in Bhasa's अविमारक II ; किमिव हि मधुराणां मण्डनं नाकृतीनाम्—शाकुंतलम् I 8 ; and सर्वास्ववस्थासु चारुता शोभां पुष्यति - मालविका० II. Sita puts on the bark (वल्कल) not knowing that it is shortly going to be her dress for several years to come. l 22 त्वं किमपि वक्तुकामेव—Sita is remarkable for her ability to read the minds of others by merely looking at their facial expression. Note the natural way in which the poet is leading us to the topic of Rama's अभिषेक gradually. Page 5 कोऽपि भर्ता राज्ये भविष्यति ...reveals the nobility of Sita's mind. The information that her husband is going to be crowned does not give her any joy ; on the other hand, she fears that it might mean that something is wrong with the old king. She feels glad only on hearing that the old king himself is installing Rama as युवराज. प्रियं द्वितीयं मे प्रियं श्रुतम्—The 1st प्रिय is Rama's अभिषेक and the 2nd is the good health of दशरथ and that Rama is going to be installed by his own father. l 16. बहुवृत्तान्तानि राजकुलानि नाम Sita says this on two occasions, once when the चेटी observes that the Joy-drum which was being beaten was stopped all as a sudden; and again when, after Rama's going in his ordinary dress to see her, अवदातिका whispered into her ears that the news relating to Rama's अभिषेक must be false (P 6, l 12). This statement of Sita shows how unconcerned she used to be with the many things that happened in Royal courts. l 21 यद्येवं न तदभिषेकोदकं Sita observes that if दशरथ

is retiring to the forest after consecrating Rama, then the water poured on Rama's head to install him king is not consecrating water ; it is only water poured to wash his tears, as the function was sure to give him no joy. ~~sl. 5.~~ Rama recalls to his mind all that took place in the Hall and wonders, being of a very straight-forward nature, why people were astonished to find him obey the command of his own father. ~~Page 6~~ दिष्ट्या स एवास्मि रामः &c.—Compare this with Sita's observation ~~(P 7, l 13)~~ महाराज एव महाराजः &c. which also ~~goes to support~~ Rama's remark अल्पं तुल्यशीलानि द्वंद्वानि सृज्यन्ते । ~~(P 7, l 1).~~ नापनीतं वल्कलं—Rama had come there quite unexpectedly. Sita was still clad in the वल्कल, which was ~~objectionable~~ in the case of a young princess. Hence this remark of अवदातिका ॥ ~~l 16~~ मैथिलि किमास्यते ?—Rama is surprised to find Sita not greeting him even after his going there ; hence this question of his to her. The fact is Sita is perturbed to find Rama there when she is still in the bark dress and hence she has failed in her duty. ~~l 18.~~ अवगच्छामि ते कौतूहलम्....Rama, a loving husband of Sita as he was, notices Sita's curiosity and relates to her, of his own accord, all that had taken place in connection with his अभिषेक । His question त्वं तावत् किं तर्कयसि ? to her, instead of answering hers—' तदानीमार्यपुत्रेण किं भणितम् ?, is quite natural of a husband who fondly loves his dear wife. The answer of Sita ' तर्कयामि.... ' is marvellously the truth, and Rama admires her for her correct guessing. ~~sl. 6 Note~~

how picturesque the description is, although in a few words. The words प्रियं मे &c. of Sita are much appreciated by Rama and he simply gazes at her face in admiration, when he suddenly notices that she has laid aside her ornaments. Hence his question 'किमर्थं विमुक्तालङ्कारासि ?' The only ready and convincing answer she can give,-which is only an evasive reply,—is that she is just going to wear them. But Rama is cleverer than she. He observes that she must have removed the ornaments just recently. He explains in sl. 8, how it cannot be otherwise. Sita again avoids pursuing the topic by saying 'पारयत्यार्यपुत्रोऽलीकमपि....' Rama then finds a mirror closeby. He holds it before Sita, himself sitting by her side, so that both he and she could see her image in the mirror. Thus he notices in the mirror that Sita is clad in bark. He cannot believe his own eyes, hence he asks her '... वल्कलानि इव किमेते ....? ' in sl. 9. Page 8 मा खलु ....of Sita shows how she cannot bear the idea of any अमङ्गल to her husband. Note the syntactical irregularity of मा with an infinitive here and of मा with the Indeclinable. Past Part. of उत्पाद्य in sl. 10. 115 हा हा महाराज: ! The cry due to Dasaratha's swooning is heard from behind the screen. In sl. 11, Rama surmises correctly the cause for that woeful cry of both men and women together. Page 9. स्वजनादिति? &c. Rama obviously does not know why his अभिषेक was stopped. As stated by himself in sl. 7, all that he knows is that Mantharā whispered something into the ear of Dasa-

ratha and his अभिषेक was stopped. It is only now that he comes to know of the details. तेन हि उदर्केण &c. shows the implicit faith he has in elderly persons, that they will never do an unworthy act. In sloka 13, he advances a very strong argument in support of his view that if Kaikeyi had done anything it must be for some future good. The काञ्चुकीय holds (in line 10) that women are always crooked-minded and never to be trusted. But in sl. 14, Rama enumerates four different advantages of Kaikeyi's stopping his अभिषेक—१. पार्थिवस्य वनगमननिवृत्तिः २. मम पितृपरवत्ता स एव बालभावः ३. प्रजानां नवनृपतिविमर्शे न शङ्का अस्ति and ४. मे भ्रातरः परिभोगैः न वञ्चिताः l. 19 अत्राप्यलोभः ? Referring to Kaikeyi's demand for भरताभिषेक the काञ्चुकीय asks Rama अत्रापि &c. as a retort to Rama's observation फले कस्मिन् स्पृहा....? in sl. 13 above. Rama proves in sl. 15, that Kaikeyi's demand for भरताभिषेक was quite justified ; and that, on the other hand, the लोभ was in him as he was prepared to take away for himself the kingdom which was really Bharata's. cf. पुरा भ्रातः पिता नः स मातरं ते समुद्वहन् मातामहे समाश्रौषीत् राज्यशुल्कमनुत्तमम् ॥ देवासुरे च संग्रामे जनन्यै तव पार्थिवः। संप्रहृष्टो ददौ राजा वरमाराधितः प्रभुः ॥ रामायणे, अयोध्याकाण्डे १०७ तमे सर्गे श्लो० ३-४॥ अथ—the काञ्चुकीय is about to cite another instance to prove Kaikeyi's wickedness; but, Page 10 Rama stops him. He is not prepared to listen to any more insults of his mother. Thus his words अतः परं मातुः &c. show the magnanimity of Rama's mind. Next लक्ष्मण is introduced (l. 12) to inform Rama that he has to retire

to the forest and dwell there for 14 years (sl. 23), as a result of Kaikeyi's second demand. Lakshmana is very much upset at this demand of कैकेयी and has foolishly resolved to kill all young women on the face of the earth, as the present misfortune of Rama has been brought about by कैकेयी, a young woman. He asks Rama to join him in carrying out his resolve and tells him 'It is no good to be meek. Everyone who trusts his relations and is meek is only insulted in this manner'. Sita's observation आर्यपुत्र, रोदितव्ये काले &c. shows how mature her thoughts are, although she is quite young in age. Cf. P 59 / 15 and P 37 / 4. sl 19. शोच्यम् आसनम् (स्थितिः) यस्य सः, तस्मिन् शोच्यासने, in a lamentable condition. सन्देहः—dilemma ['वा=or ' is understood] निर्मनस्विता absence of resolution. Page 11 यदि तेऽस्ति धनुःश्लाघा occurs also in अभिषेकनाटक III 22. न शक्नोमि रोषं धारयितुम् also occurs in अभिषेक० P 12 / 1 & दूतघटो० sl. 21. द्रष्टुकामा the nasal on the infinitive द्रष्टुं is dropped in the compound by the rule तुं काममनसोरपि। नियतीव must be नियतिरिव, as नियतिः is the correct fem. sing. प्रथमा. sl. 22 नमयि must be नमयै I sing. Imperative of the causative of नम् । In this sloka Rama points out that none of the three persons, viz. दशरथ, कैकेयी and भरत, is at fault. Discharging an arrow upon any of them is a sin. Thus, three sins could be committed. राम asks लक्ष्मण, referring to his anger, which of the three sins was commendable,—किं रोषणाय रुचिरं त्रिषु पातकेषु? Lakshmana's reply to this reveals to Rama the actual circumstances

which caused Dasaratha swoon and लक्ष्मण get angry upon कैकेयी। Rama immediately prepares to proceed to the forest. He asks for वल्कलs. They are readily given. Sita is eager to follow him and persists that as she is Rama's सहधर्मचारिणी, she ought to go with him. Page 12 लक्ष्मण supports her cause, citing three diff. instances in sl. 25. cf. शशिना सह याति कौमुदी सह मेघेन तटित् प्रलीयते। प्रमदाः पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि---कुमारसं॰ IV 53. लक्ष्मण too expresses his eagerness to follow Rama and Sita. Sita first dissuades him but when he persists, asks Rama to favour him also with his permission to follow them. Page 13 sl 28. Four diff. functions of the वल्कलs are given by राम here. He suggests indirectly in this sloka that practising धर्म is like marching forward in the battle-field. Sl. 29 throws light on the social condition during भास's times. Purdah system was obviously in vogue then. The sloka tells us that women were free to remove the veils from their faces during sacrifices, marriages, calamities and in forests. cf. व्यसनेषु च कृच्छ्रेषु न युद्धेषु स्वयंवरे। न क्रतौ नो विवाहे वा दर्शनं दूष्यते स्त्रियाः॥---रामायणे, युद्धकाण्डे, ११४ तमे सर्गे श्लो० २८. Sl. 31 शिरःस्थानानि is 'principal abodes' acc. to Pt. गणपतिशास्त्री; "(शिरःसादृश्यानि) likeness of our heads, i. e. our persons painted in his palace"—acc. to Deodhar and Kale. राम does not wait to see his grief-stricken father, and hurries away to-wards the forest. Rama did well in doing so because he feared with good reasons, that दशरथ might persuade him to stay in Ayodhya and not allow

him to go into exile, by saying ' मम प्राणै: शापित: स्या: ' or some such thing as he had said once to make Rama consent to his अभिषेक, if he waited to see his father. In the रामायण, Rama sees his father before departing for the forest. The वल्कलs are distributed to Rama, Lakshmana and Sita by कैकेयी in the very presence of दशरथ who objects to Sita's wearing the bark dress and orders that she must be clad only in rich silk and take with her plenty of ornaments to wear even during her forest-life. Bhasa has deviated from all this. See Intro. pp. xxiv f. All the changes effected by Bhasa in this Act centre round the वल्कल affair. Hence the Act is popularly known as the वल्कलाङ्क ॥

ACT II

[The audience are informed towards the end of the first Act that Dasaratha is in a precarious condition. The Second Act brings him in the said condition on the stage and shows how he dies. Rules of dramaturgy do not permit exhibiting the death of a person on the stage. But Bhasa actually shows the death of Dasaratha in this play. On examining if there is really any need for Bhasa's doing so, we only come to the conclusion that the whole act is simply superfluous. In Act I, Dasaratha's condition is described. A Vishkambhaka or a Praveshaka would have been quite enough to communicate to the audience that Dasaratha is dead out of Putra-soka. Thus from the first Act we can simply go to the third and not miss any connection in the trend of the story. Then why did Bhasa introduce this II Act here? The only answer that can be given is that he chose to give us excellent poetry there-in. In fact every one of the slokas in the 2nd Act shows Bhasa at his best in describing things in a very vivid manner. Dasaratha's conversation with Sumantra relating to the order in which the names of Rama, Sita, and

Lakshmana are to be mentioned even when referring to them, is soul-stirring. The touching feelings of Dasaratha when he is on the point of death are described in a masterly manner. By Bhasa's introducing this scene in this play we have all this beautiful poetry.]

The Second Act has a Misra-Vishkambhaka (a prelude) at its beginning. It acquaints the audience with the grief-stricken state of Dasaratha, of the elephants and horses in the palace, and of the citizens young and old, men and women all alike, after Rama's departure to the forest. It consists of a brief conversation between the chamberlain, a minor character and the portress, a low character,—the former speaking in Sanskrit and the latter in Prakrit. As one of the characters is minor and the other low, the VISHKAMBHAKA is of the MISRA type. If both the characters were minor, then it would have been of the SHUDDHA type. The purpose of a Vishkambhaka is to explain briefly what has occurred in the intervals of the acts or what is likely to happen later on. It always appears at the commencement of an Act. Cf.—

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः।
शुद्धस्स्यात्स तु संकीर्णो नीचमध्यमकल्पितः ॥—साहित्यदर्पणे

St. 1 describes the great king in his grief-stricken state by comparing him to the Meru mountain shaking, the great ocean getting dry and the Sun bereft of all shining—which are noticeable at the approach of the end of any particular YUGA. St. 2 describes the pitiable state of the lordly elephants which have refrained from eating fodder, of the horses which have ceased to neigh even, and of the citizens–irrespective of their sex or age,–who have given up food and are woefully looking in the direction Rama left for the forests. The prose following describes the state of Kausalya and Sumitra; and st. 3 again gives a graphic picture of Dasaratha's condition.

14 ~~Page 15~~ Each of the first three lines ~~of st. 1~~ gives one out-standing feature of the character of राम, लक्ष्मण

and सीता, resply. 15 shows shat दशरथ has correctly judged the cause for the indifference of लक्ष्मण towards him. sl. 6 gives five different admirable qualities of Rama. 16 असंबद्धेन धर्मेण....The धर्म adopted by Rama is described as असंबद्ध here, as it has made him abandon his own father. Sl. 7 describes graphically Rama's departure with लक्ष्मण and Sita to the sun's setting together with day-light and shadow disappearing. In sl. 8, Dasaratha means to say how he wished that fate had brought about three things, viz.—१. वयम् अनपत्याः २. रामः अन्यस्य महीपतेः पुत्रः and ३. कैकेयी a tigress in some forest and not a princess. 23 अलमिदानीं ....मन्तव्य—note the syntactical irregularity in using अलं with मन्तव्य। Page 16 / 4 अस्निग्धपुत्रप्रसविनी can mean—1. One who is an unloving mother ; 2. One who gave birth to an unloving son. Sl. 9 मुषितेन्द्रियः—Dasaratha had lost the power of his senses as seen in his two questions to Kausalya-१. का त्वं भोः ? and २. इयमपरा का ? Cf. चक्षुषा त्वां न पश्यामि स्मृतिर्मम विलुप्यते—रामायणे II lxv 65. sl. 10 नक्तंदिवं is an irregular द्वंद्व compound of नक्तं and दिवा by the rule अचतुर....नक्तंदिव-रात्रिंदिव.... V iv 77. Page 17 / 4 विधिरनतिक्रमणीयः occurs in स्वप्नवासव० p 36 / 8, as अनतिक्रमणीयो हि विधिः। sl 24. क मे ज्येष्ठो रामः is changed by दशरथ to क्व ते ज्येष्ठो &c., because he feels that he has no right to call Rama his son in view of his own unfatherly treatment of him. The vocative प्रियसुत referring to सुमन्त्र is to say that he (दशरथ) himself is not such. निरतिशयभक्तिः-निरतिशयं भक्तिः अस्य. The compound is resolved as in the case of दृढभक्तिः (रघु०

xii 19). Cf. the remark of the वृत्तिकार—'दृढभक्तिरित्येवमादिषु स्त्रीपूर्वपदस्याविवक्षितत्वात्' ॥ हतपितृकम्—The क affix denotes reproach here. Page 18 मा भैत्रममङ्गलवचनानि....of Sumantra refers to Dasaratha's calling himself हतपितृक and आसन्नमरण। But Dasaratha takes it as referring to the mode of his question with regard to forest-dwellers; hence his statement सत्यमयुक्तमभिहितं मया। नायं तपस्विनामुचितः प्रश्नः and his revised questions. 16 Sumitrā's reference to Sita as बालापि अबालचारित्रा is very significant. Lines 12-32 form a soul-stirring conversation producing maximum effect in st.15. When the names of राम, लक्ष्मण and सीता are pronounced by सुमन्त्र, Dasaratha feels as if they are in person before him and observes that according to the order of the names mentioned by Sumantra, राम and लक्ष्मण are going in front making सीता follow them, both in the forests full of dangers. This gives no protection to Sita. Hence the great concern of Daśaratha to see that Sītā comes in between राम and लक्ष्मण not only while moving in the forest, but also when their names are mentioned. अत्रापि= even in this mentioning of their names. The order in which they proceeded to the forest is given in the रामायण II lii 95-96—अग्रतो गच्छ सौमित्रे सीता त्वामनुगच्छतु। पृष्ठतोनुगमिष्यामि सीतां त्वां चानुपालयन्॥ As per this order Lakṣmaṇa goes in front, Sītā next and Rāma behind both of them. 'अहम् अग्रतो यास्यामि' (P 13 / 10 in Act I), of Lakṣmaṇa also indicates that Bhāsa has adopted the same order for them. दशरथ is not particular whether राम goes in front or लक्ष्मण;

he only wishes that सीता should be safe between them. Page 19 sl. 17 shows how all of them were over-powered by emotion and could not utter any words. According to रामायण, Rāma and Lakshmana send a message (Vide II lii 27–36 ; lviii 15–33) but Sitā simply sighs and is unable to speak. With sl. 18, cf. रामं मेऽनुगता दृष्टिरद्यापि न निवर्तते । न त्वां पश्यामि कौसल्ये साधु मां पाणिना स्पृश ॥–रामा० II xlii 34. sl. 19 gives the intention Daśaratha had in his mind, which was totally upset by कैकेयी / sl. 20 जीवितैः–the plural is as in प्राणैः । क्षिप्रमानीयतां पुत्रः पापं सफलमस्तु is full of sarcasm. To this Sumantra simply says यदाज्ञापयति महाराजः ; but does not go to convey his words to कैकेयी । Page 20 the pathetic scene of the last moments of Dasaratha given here is very touching. The Death scene of Vālin in the अभिषेक० and Duryodhana's agonies of death in the ऊरुभङ्ग may well be compared with this. l. 4 आपस्तावत्—this expression occurs again in Act IV and in five other plays of Bhāsa, viz. मध्यमव्यायोग, पञ्चरात्रम्, दूतवाक्यम्, अभिषेक० and प्रतिज्ञा० । Sl. 21 gives the names of Dasaratha's ancestors in the same order as the one given by Kalidasa in रघुवंश । This order agrees with that of the Statues installed in the प्रतिमागृह (Act III). l. 5 निष्क्रम्य प्रविश्य....Note the rapid action and that water is actually brought on the stage, which are common features of almost all the Trivandrum plays. This Act is generally known as the दशरथनिर्याणाङ्क ॥

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ACT III

[This act has a Praveśaka at its commencement. It acquaints the audience with the news that the widowed queens are going to pay a visit that day to the Statue-House where Daśaratha's statue has also been installed along with those of his predecessors. The day some-how coincides with the day of Bharata's return to Ayodhyā from his maternal uncle's capital. Not knowing either the programme of the queen's visit to the Statue House or that the Statue House which looked a temple was the place where the deceased Ikshvaku kings' Statues were installed, Bharata enters the House earlier and learns the shocking news of Daśaratha's death and the exile of Rāma, Lakṣmaṇa and Sītā—calamities brought about by his own mother Kaikeyī. Shortly afterwards the queens enter. The whole Act is full of interest and dramatic force.]

[A PRAVEŚAKA is 'an INTERLUDE acted by inferior characters for the purpose of acquainting the audience with events not represented on the Stage, but a knowledge of which is essential for the proper understanding of what follows; (like the VIṢKAMBHAKA, it connects the story of the drama and the sub-divisions of the plot, by briefly referring to what has occurred in the intervals of the acts, or what is likely to happen at the end; it never occurs at the beginning of the first act or at the end of the last)—V.S.Apte.

Cf.—प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।

अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥—साहित्यदर्पणे 308

1 सुधाकारः:–the servant in charge of the duty of keeping the Statue-House clean. संमार्जनादीनि—संमार्जन is sweeping; आदीनि refers to the items mentioned by him in P. 20–ll. 18 to 20. अहो indicates anger. दास्याः पुत्र is one word implying censure. Page 21 कार्तवीर्य was the son of कृतवीर्य and king of the Haihayas. He ruled माहिष्मती. Having propitiated दत्तात्रेय, he obtained from him several boons, such as a thousand arms, a gold chariot that went where-

ever he willed it to go, invincibility by enemies, etc. He was a contemporary of Rāvaṇa whom he had once confined like a beast in a corner of his city. He was killed by परशुराम for carrying off the कामधेनु of his father जमदग्नि । कार्तवीर्य is also known as सहस्रार्जुन. ll. 11 Note the sarcasm in नास्ति किलापराधो नास्ति ? ll. 12 रामस्य राज्यविभ्रष्ट० and स्वर्गं गतस्य भर्तुः दशरथस्य प्रतिमा० should each form a compound word. But the earlier section is left out in each case as the connection is easily understood. Hence सापेक्षत्वेपि गमकत्वात्समासः ॥ अन्तःपुरैः the plural means the inmates of the harem. आगन्तव्यम् Note that the potential participle used as the verb is always governed by its subject in the instrumental case, and agrees with its object in gender, number and case if its root is transitive ; otherwise it remains in the Neuter gender, singular no. and nom. case. ll. 17-20. These special arrangements are referred to even by Bharata while entering the प्रतिमागृह (P. 193 ll. 25 ff.) अपनीत० shows that pigeons had built their nests inside the प्रतिमागृह as it was not frequently visited by the people. Page 22 The stage-direction सावेगम् shows the uneasiness of Bharata, as he had heard that his father was unwell. Bharata had stayed with his maternal nncle अश्वपति ever since his marriage which had taken place along with राम's. Page 23 sl. 1. The first section of each of the four lines form Bharata's question to the सूत, and the latter section forms the reply of the सूत. Only in the last line the Sūta's reply is just 'दैवम्'

and the rest is Bharata's asking the Sūta to drive on the chariot. With śloka 2, compare शाकुन्तल I 8, 9 and विक्रमो॰ I 4. The idea of the fourth line रजश्चाश्वोद्धूतं पतति पुरतो नानुपतति is more beautifully said in the शाकुन्तल I 8 by Kālidāsa [आत्मोद्धतैरपि रजोभिरलङ्घनीयाः] l 19 सोपस्नेहतया=स्निग्ध-तया । The leaves of the trees were glossy indicating that they were watered by men. Hence Bharata says that the city must be closeby. Cf. सोपस्नेहतया वनान्तरस्य अभितः खलु किष्किन्धया भवितव्यम् Abhisheka I. त्वरता means त्वरा. In sl. 3 & 4, भरत imagines the reception and treatment he is going to have in the palace at Ayodhyā. स्निग्धता goes with राज्ञा समुत्थापित इवास्मि ॥ परिहसितमिव &c. Bharata refers to the jovial nature of Lakshmana in these two lines. त्रेषं & भाषं both go with परिहसितम् । sl. 5. The charioteer refers to the three calamities that had befallen Bharata. दोषान्—calamities. l 11 किं शत्रुघ्नो मामभिगतः ? shows that शत्रुघ्न was living in अयोध्या all along. This is in accordance with शत्रुघ्नलक्ष्मण-गृहीतघटेऽभिषेके in I 7. l 14 कृत्तिकाविषयः the duration of the कृत्तिका star which being an उग्रनक्षत्र is considered to be inauspicious for everything. But रोहिणी is an auspicious star. l 16 न मया &c. shows his obedience to the elders. ll 18, 19 विश्रमिष्ये the आत्मनेपदं form is irregular. l 20 उप उपविश्य &c. Bharata has high regard for the traditional practices. Note that he is also keen on observing them. ll 25 ff. refer to the special arrangements in the Statue-House for the visit of the queens. Cf. P 21 ll 18 ff.

Page 24 पर्वणि भवः पार्वणः: occurring on a festive occasion.

नेह किञ्चित् &c. The absence of these signs is because it is not a temple. अहो भावगतिः &c. show how even in the days of Bhasa the sculptors' art had attained high finish at the hands of skilled workmen. Sl. 6. Bharata, taking for granted that the statues were idols of gods, wished to bow down to them. As a क्षत्रिय he was entitled to worship the deities by repeating mantras either personally or through the Archak of the temple. But there was no Archak to guide him in the worship. Hence Bharata wished simply to bow down his head without mantras. Such a worship is offered only by Sūdras who are not authorised to use Mantras for any purpose. वृषलस्य अयं वार्षलः Sl. 9 नैत्यक=daily routine duties. प्राणिधर्म=taking food (here). आसां प्रतिमानां.... Note how Rāma, Bharata and even their ancestors look more or less the same in apppearance (cf. P 34 / 6 & P 35 / 22). L 13 मे खलु न खलु....the देवकुलिक prevents Bharata from saluting the Statues as they are not deities and also because he fears that भरत with whom he is not acquianted, may be a Brahmin. Sl. 7 Bharata imagines three reasons as probable for the देवकुलिका's प्रतिषेध—१ अस्मासु किंञ्चित् वक्तव्यम् (अस्तीति) २. विशिष्टः प्रतिपाल्यते (इति), अथवा ३. नियमप्रभविष्णुता (भवतः)? Here नियम means some disciplinary rules to be observed. H 21 ff. Note Bharata's family-pride. Sl. 8. अभिसृता—marching along. सपुरजनपदाः=together with the citizens and country-men. अनवसिताः—not ended. छन्दं मृगयता मृत्युना—Death had to wait till they wished to die ; for they were इच्छामरणाs.

Page 25 ll. 3 ff. The names of the statues of दिलीप, रघु and अज are mentioned with a reference to their greatness. ll. 8 f. Note the reverence for Brahmins in those days. l. 12. When the turn of the fourth Statue comes Bharata is perturbed in mind, for, the order in which the three names were mentioned would only lead to the mention of Aja's son's name i.e. Daśaratha's, next. The first three were dead. Then was the fourth also dead? Bharata refuses to allow his mind to entertain any such suspicion. Hence his avoiding to know the name of the fourth statue in line 13 and again in lines 22–24. Sl. 9 indirectly refers to Kaikeyi's demanding the kingdom promised as her bridal fee. पृच्छते (in l. 27) is irregular.

Page 26 sl. 10 must be स्वगत. Note that Bhāsa's stage-directions are never adequate. हृदय भव सकामं &c. refers to the suspicion he had already, viz. पितृनिधनम्। यद्ययं नीचः शुल्कशब्दः मां स्पृशति—because the bridal fee was to secure kingdom for Bharata, which he knew quite well. अथ सत्यं च भवति ... for, Bharata still doubts that it may not be true, as he cannot believe that his mother is so greedy of the kingdom. आर्य! This must be प्रकाशम् as the देवकुलिक answers him. The देवकुलिक had seen Bharata swoon on hearing येन प्राणाश्च &c. and hence had got a doubt that he must be Bharata son of Kaikeyī. Now he heard his addressing him as आर्य which was characteristic of the इक्ष्वाकु rulers. Hence his question कच्चित् कैकेयीपुत्रो &c., to which Bharata replies (l. 9) दशरथपुत्रो भरतोऽस्मि &c. Note that Bharata is already dis-owning कैकेयी as his mother; cf. III 19. The Devakulika is now afraid of continuing

his talk with Prince Bharata any longer ; hence he wishes to take leave—तेन हि आपृच्छे &c. Cf. ll 11 & 12 with P 25 ll 24 & 25. sl. 11 Ayodhyā without Bharata's father and brother is compared to a river without water. Bharata compares himself to a thirsty person running towards a waterless river only to be disappointed. The simile is very apt. ll 23 ff. Note Bharata's ready imagination of things. He has known his mother's mentality very well. That is why he is capable of correctly describing in sl. 12, what his mother must have said and done. शुल्क-दोषं—the stipulation was not justifiable acc. to Bharata. तद्द्वयेन-Kaikeyi committed the first sin in demanding the शुल्क. That sin gave her the courage to commit another in asking for Rama's exile. ननु मयि &c. cf. III. 18. Page 27

अजलस्य जलाञ्जलिः—Kale means by अजलस्य—"wanting, in need of, water. Water is required for reviving a man under a swoon." But अजलः strictly means the one (who is dead) who has had no funeral rites performed to him. जलाञ्जलि is the libation of water (तर्पण) offered to him. Sl. 14 Sumantra is reminded of the way in which a person, irrespective of his intimacy with the king, had to go to see the king in the palace ; and he contrasts it with the way the same king, now in the form of his statue, is being visited by people. Sl. 15 अयं हि &c. Note the close resemblance between the personalities of भरत and दशरथ and also of their voice (ll 18). Bharata's question अथ मातृणामिदानीं कावस्था (l 19) is in continuation of आर्य ll 17

hence addressed to the देवकुलिक. But the queens themselves answer, as the देवकुलिक has left the place already (l 15). It is surprising that Bharata is unable to recognise Sumantra even on seeing him at close quarters and that he has to infer that it is he by the सर्वसमुदाचारसन्निकर्ष (l 24). **Page 28.** Sl. 16 चिरजीवदोषैः—by the evils of oldage; cf. iv 13. कृतघ्नभावेन ingratitude referred to here is Sumantra's not ending his own life even after the death of his beloved master Daśaratha. Note the निर्वेद in the last line जीवामि &c. 17 अनपराद्धोहम् Note how भरत wishes to stress the point that he at any rate has not been responsible for राम's exile and that he has not approved of his mother's action. 18 Kausalyā's words निःसन्तापो भव is not sarcastic, although Bharata takes it amiss and feels आकृष्ट इवास्म्यनेन। Sumitrā's blessing यशोभागी भव is significant; so also is Bharata's reply to it. 16 ff. भरता's anger on कैकेयी is fiery. His comparing कैकेयी to a कुनदी, an insignificant rivulet with tutbid and little water, is to draw a contrast between her and the noble and lofty-minded कौसल्या and सुमित्रा whom he compares to the holy rivers गङ्गा and यमुना. In sl. 18, Bharata enumerates eight evil effects of कैकेयी's action. 25 सर्वसमुदाचार Note Bhasa is fond of using the word समुदाचार; cf. P 27 l 24. sl 19 The disowning of sons by parents when the sons are of very bad character is common in the world. Bharata says that he is going to establish a new rule that a mother be disowned by her son when she proves treacherous to

her own husband. 118-16 कैकेयी tries to offer an explanation to her demanding the kingdom for Bharata. But seeing Bharata vehimently finding fault in her action (sl. 21), she quietly tells hin इशकाले निवेदयामि and says not a word more. In sl. 20, Bharata points out to कैकेयी how she overlooked four important factors that were in favour of Rama's अभिषेक and in sl. 22, he advances three arguments to show how unwarranted her demanding the kingdom in his own favour was. In sl. 23, भरत refers to कैकेयी's cruel-heartedness. Sumantra changes the topic by telling Bharata वामदेव and वसिष्ठ are waiting to install him as king. Cf. sl. 24 with अगोपाला यथा गावस्तथा राष्ट्रमराजकम् । रामा० अयो० lxvii 29. अभिषेकमिति ? इहात्रभवत्यै....shows Bharata's spite on his mother.

ACT IV

[The Pravesaka at the commencement of this Act refers only to what has happened towards the conclusion of the previous Act, and gives us no extra information. It is introduced here only to allow some time for the actors to prepare for the coming scene; for, Sumantra and Bharata have to appear in a chariot on their way to Rama's penance-grove.]

Page 31 विजया is the name of the portress appearing also in स्वप्न०, प्रतिज्ञा० and अभिषेक । 11 किं भणितम् would be better if it were किं भणिता । प्रापिके कृतम् has occured once before in P. 3 l 26. Page 32 सुकृतानुयात्रे the belief is that the dead go to the next world followed only by the good

and bad deeds done by them here. अकृपणेषु holy, beautiful; cf. जगतःशशाङ्कम् with रामाभिधानं मेदिन्यां शशाङ्कमभिषिश्चता in I 4. In sl. 2, सुमन्त्र effectively puts forth the characteristic traits inherited by Bharata from his fore-fathers and elder brother Rama. // 13 ff. Note Bharata's eagerness to meet Rama very early. Note that in sl. 3, Bharata considers Rama not merely as an elder brother but as his दैवतं परमम्॥ Sl. 4. महायशाः can qualify all the three राम, सीता and लक्ष्मण. सत्यम्, शीलम् and भक्ति in bodily form are present in राम, सीता and लक्ष्मण resply. Page 33 राज्यलुब्धायाः Bharata is unable to dissociate himself from his mother. अलं....अभिधातुम् Note the syntactical irregularity ; cf. P 15 / 13 & P 37 / 24. न न्याय्यं परदोषमभिधातुम् Note that Bharata has already disowned कैकेयी as a mother and speaks of her दोष as परदोष. // 8, 9. Bharata feels that he himself has committed the blunders of his mother, as his name was used by her. In sl. 5 Bharata characterises himself as निर्घृण &c., but emphasises that in spite of all that he is भक्तिमान् towards राम । कथं निष्ठुर....occurs also in पञ्च० II 58. कस्यासौ....in sl. 6, also emphasises the स्वरसादृश्य between Bharata and Daśaratha ; cf. P 27 / 18. Rama easily infers that the voice must be of a relative, as it has been pleasing to the ear. In sl. 7, Lakshmana describes Bharata's dignified voice. चतुर्णां वर्णानां may mean the four varnas ब्रह्म, क्षत्र, वैश्य and शूद्र and also the four kinds of speech viz. परा वाक् मूलचक्रस्था, पश्यन्ती नाभिसंस्थिता । हृदिस्था मध्यमा ज्ञेया वैखरी कण्ठदेशगा ॥ Page 34 / 6. The close similarity of form

between Rama and Bharata confounds even लक्ष्मण. cf. P 35 ll 21 f. The personality of Bharata is beautifully described in sl 8, एवं गुरुरयम् in l 11 and लक्ष्मणा's blessing Bharata in l 12 show that लक्ष्मण is older than Bharata acc. to Bhāsa. In the रामायण also certain lines indicate that Bharata was younger than Lakshmaṇa. Cf.—

इति लोकमाकृष्टः पादेष्वद्य प्रसादयन् ।
रामस्य निपतिष्यामि सीताया लक्ष्मणस्य वा ॥ अयो० सर्ग० ९९ श्लो० १७
ततो लक्ष्मणमासाद्य वैदेहीं च परंतपः ।
अभिवाद्य ततः प्रीतो भरतो नाम चाब्रवीत् ॥ युद्ध० स० १३० श्लो० ४०

sl. 9 प्रकाशस्य तव पितुः द्वितीयः ; here द्वितीयः is in the sense of 'a son'. The geneology is traced to stress that भरत is worthy of every one of his fore-fathers and his elder brother Rama. Sl. 10. The blessing conferred on भरत by लक्ष्मण here is full of meaning. He wishes that Bharata should become famous like Raghu who gave away everything in his विश्वजित sacrifice, indirectly suggesting to Bharata that he too should give away everything of his in a worthy manner. **Page** 35 ll 2-4. Note that Lakshmana is not prepared to take Bharata to Rama without the latter's permission, in spite of the former's eagerness to see him early; cf. ll 14-16. sl. 11 Note how much लक्ष्मण is impressed by the रूपसादृश्य between राम and भरत ll 7-13 Rama and Sita are overjoyed on hearing of Bharata's arrival. ll 14-16. See note on ll 2-4 above. राम accords to Bharata the best recep tion possible by sending Sita to bring him in. l 23 रूपसादृश्यं see note on P 34

~~16.~~ भरत easily recognises Sita and feels highly honoured by her coming to take him to Rama. ~~Page 36 / 4~~ स्वरयोगोऽपि स एव ; cf. ~~P 27/18.~~ ~~In sl 15,~~ note that Rama has already known that Dasaratha is dead. In ~~sl 17,~~ Ráma clearly refers to it. ~~In sl 15, Sumantra only wishes to see Rama after Bharata has seen him.~~ ~~Sl 16~~ is ~~again~~ repeated in VII ~~7.~~ In ~~sl 17,~~ Rama says to Sumantra that ~~although~~ in heaven, Dasaratha cannot have any peace ~~without~~ his company. ~~Page 37.~~ In ~~sl 18,~~ दुष्प्रसह्य is used as a noun to mean 'unbearable calamity'. गुणज्ञ.... Long life is considered a benefit ; but, with सुमन्त्र it has been a curse as it made him witness the four calamities mentioned in the first line. This statement makes Rama simply shed tears, noticing which Sita observes,—of course suppressing her own feelings,—'इदं न मार्यपुत्रं....'. On hearing this remark of Sita, Rama recovers immediately saying मैथिलि, एष पर्यवस्थापयामि &c. and asks लक्ष्मण to fetch water for performing आचमन। Bharata does not allow लक्ष्मण to go, for, he, being लक्ष्मण's younger brother, has every right to serve लक्ष्मण also. Hence his words क्रमेण शुश्रूषयिष्ये। The short but open talk between Rama and Sita relating to Bharata's claims to serve, wherein Sita heralds the cause of Bharata, is pleasant. But Rama's decisive words '..तत्रस्थो मां भरतः शुश्रूषयतु disappoints Bharata who pleads in all earnestness for staying with राम. Then the latter reminds him of the great name of their family and tells him that he should be worthy of his heritage

in sl. 20. भरत finds no further argument and simply pauses. Just then Sumantra asks अभिषेकोदकं क्व तिष्ठतु ? and Rama replies 'यत्र मे मात्राभिहितं तत्रैव', hearing which भरत, with wounded feelings, once again says appealingly 'आर्य ! अलमिदानीं व्रणे प्रहर्तुम्' and Page 38 (in sl. 21) asks him to view him on his own merits and not depreciate him on account of his mother's faults. Bharata is mistaken that Rama is also displeased with Kaikeyī, like himself for her ill-thought deeds. Rama would have probably set aside his mistaken notion but Sītā's words recommending the case of भरत—अतिकरुणं मन्त्रयते भरतः come in the way and make Rama express how much he himself is pleased with Bharata for his sincere devotion to him. His statement तं चिन्तयामि....forms a memorable sloka. In sl. 23, Rama tells Bharata directly how much he is pleased with him and yet is unable to allow him to stay in the forest, as it would mean making their father a lier (मिथ्याभिधायी). When Bharata continues to persist even on hearing these words of his, Rama conjures him on his life in case he should refuse to govern the kingdom. Note that Bhasa, by using मे at the beginning of a पाद, is indifferent to grammatical rules. Bharata now observes अनुत्तरमभिहितम् and accepts to govern on one condition viz. **मम हस्ते निक्षिप्तं तव राज्यं** चतुर्दशवर्षान्ते....(24). Note that भरत still holds that the राज्य is रामs and that it shall be only a deposit in his hands. Here प्रतिगृहीतुं is used in the causative sense i.e. प्रतिग्राहयितुम् । Page 39 Rama accepts

the condition. Baarata is particular that the condition is fulfilled in all seriousness. Hence he asks लक्ष्मण, सीता and सुमन्त्र to remain witnesses to it. Rama is glad to note the sincerity of Bharata ; and when he says that he needs another boon from him (in line 4), Rama is ready to grant anything to him and asks him वत्स किमिच्छसि ?..... In sl. 25, Bharata prays for the grant of Rama's sandals (पादुके), so that he may govern the kingdom as their representative after installing them on the throne. Rama is pleasantly surprised to hear that and observes that भरत amassed in a day all the glory he himself could earn so laboriously in all his lifetime. In sl. 26, the subject of the 2nd line, सुमहत् यशः is to be supplied. In l. 13, Sita, in her own winning manner, persuades Rama to grant Bharata his first request. When the sandals are granted, Bharata says अत्र अभिषेकोदकम् आवर्जयितुमिच्छामि, so that सुमन्त्र might definitely know the reply to his earlier question अथेदानीमभिषेकोदकं क्व तिष्ठतु ? (in P 37 l 22). Rama too directs सुमन्त्र to do so. Bharata now feels that a great burden is removed off from him and says to himself in great satisfaction श्रेयः &c. in sl. 27. Page 40 Rama reminds Bharata in (l 1) of the key to the success and prosperity of any kingdom and asks him to return to अयोध्याम्। Sita, with her motherly affection for भरत, is disappointed at this and expresses to Rama in her own suggestive way, her wish to retain भरत for some days at least with them in the forest. But Rama is firm when

he says अलमतिस्नेहेन &c. भरत is already mindful of his responsibility and is eager to return and cheer up his subjects. Rama's suggestion to सुमन्त्र (in l 10)—महाराजवत् परिपाल्यतां कुमारः and Sumantra's reply यदि जीवामि तावत् प्रयतिष्ये are very touching. Here यदि is in the sense of यावत् । राम's following भरत and सुमन्त्र up to the skirts of the hermitage is in accordance with the manner prescribed for giving a send off to distinguished persons or relatives.

ACT V

[This Act deals with the abduction of Sita by Ravana. Bhasa has deviated from the Ramayana in the matter of the details relating to the abduction, mainly to improve the character of Sita. The Act opens with Sita cheerfully attending to her daily duties.]

Page 41 l 4 देवसमुदाचार—worship of the deities. Cf. the use of समुदाचार in P 28 l 25, P 43 l 6 & P 44 l 1. In प्रस्ता., राम reflects on the heavy burden of governing the kingdom that भरत is bearing all alone. इष्टशोक....in l 14, refers to the worry relating to the performance of his father's श्राद्ध, that Rama has in his mind. राम wishes to talk over that matter with Sitā, his अवस्थाकुटुम्बिनी to use his own phraseology. In sl. 2, Rama beautifully describes the water freshly poured into the basins of trees. वृक्षावर्ते=वृक्षालवाले, in the basin of the trees. क्लिष्टं जलं=muddy water. नववलयिनो....as the water is slowly absorbed by the earth, circular lines are made in the muddy basin, mark-

ing the different water levels at different stages. Seeing Sita carrying the heavy water-pot, राम reflects (in sl 3) on the hardships she, a born princess, has to bear in the forest. Page 42 l 4. प्रतिवचनार्थिनीमिव....Note the ability of राम to read the mind of others. Cf. (P 4 l 28) त्वं किमपि वक्तुकामेव of Sita and the next line here शोकशून्यहृदयस्येव.... In sl 4. Rama says that he has been very unlucky in various matters and that he has received a fresh blow now, meaning the inability to perform the श्राद्ध of his own father in a grand manner. कृतान्त=misfortune, ill-luck. ll 17-18. Note Sita's wise suggestion to Rama. But रामा's words (sl 6) फलानि दृष्ट्वा.... show the depth of his love for his father. Page 43 Ravana's soliloquy (sl 7) reveals how spiteful he is on Rama and how he aims at abducting away Sita by cheating राम. रावण significantly calls himself अनियतात्मा. He appears as a guest, here in the guise of a Brahmin ascetic. l 17 Note रामा's hospitality. l 8 साधु विशेषितं....Ravana admires the good things of even his enemy, but being a proud king is intolerent when the formalities of addressing a king is not observed by राम (in ll 11-12) ll 19-21 रावण is afraid that his disguise may be revealed when Sita may come close to him to offer him पाद्य.... In sl 8, he pays a high tribute to Sita as 'the अरुन्धती among human beings', and attributes the greatness of राम to his being her husband. अरुन्धती is known for her chaste devotion to her husband वसिष्ठ, who is one of the seven celebrated sages (forming the con-

stellation Ursa Major). With वाचानुवृत्तिः....cf, भवतीनां सूनृतेनैव गिरा कृतमातिथ्यम्—शाकुं० p 11 /3. Page 44 साङ्गोपाङ्गं वेदम्—The अङ्गs of the Vedas are six. Cf. शिक्षा व्याकरणं छन्दो निरुक्तं ज्यौतिषं तथा । कल्पश्चेति षडङ्गानि वेदस्याहुर्मनीषिणः ॥ The उपाङ्गs are four, viz. पुराणन्यायमीमांसाधर्मशास्त्राणि ॥ The योगशास्त्र is believed to have been propounded by महेश्वर । बार्हस्पत्यम् अर्थशास्त्रम्—There is a small book under this name published in Panjab. The more popular अर्थशास्त्र is Kautilya's. बृहस्पतिना प्रणीतं—बार्हस्पत्यम्. It is doubtful if this अर्थशास्त्र can be the same as the नीतिशास्त्र mentioned in the महाभारत—शान्तिपर्व ch. 59. Cf.—प्रजानामायुषो ह्रासं विज्ञाय भगवान् शिवः । संचिक्षेप ततः शास्त्रं महाशास्त्रं ब्रह्मणा कृतम् ॥ अध्यायानां सहस्रैस्तु त्रिभिरेव बृहस्पतिः । संचिक्षेपेश्वरो बुध्या बार्हस्पत्यं तदुच्यते ॥ मेधातिथेः न्यायशास्त्रं—In the महाभारत (शान्तिपर्व), Medhatithi and गौतम are mentioned as names of one and the same person. Hence the reference here must be to the न्यायशास्त्र of गौतम। There is another मेधातिथि who is the commentator of मनु. But he is not connected with the न्यायशास्त्र । प्रचेतसा प्रणीतं—प्राचेतसम् । /10 श्रद्धया दत्तं is the derivative meaning of श्राद्धम् । /12 विरूढेषु—विरूढ are plants growing without branches, belonging to the grass-kind. ओषधीषु—ओषः पाकः धीयते अस्यामिति ओषधिः । Cf. ओषध्यः फलपाकान्ताः ॥ /13 खड्गो वा—here वा is to include something not mentioned. Accordingly Rama's words वा शब्देन ... Cf. च शब्देन सावशेषमिव ते वचनम् in अभिषेक० P 21 / 18. In sl 9, note रामा's confidence in his ability. /22 ff. and sl. 10 Note how Rama introduces the topic of the golden deer. वैखानस-वालखिल्य....These are sages said to be born of the nails and

hairs of प्रजापते (ब्रह्मन्). Cf. 'ये नखास्ते वैखानसा ये वालास्ते वालखिल्याः ।' नैमिशीयाः are sages dwelling in the नैमिश forest. ....विपन्नैः—the deer go to the sages and die of their own accord. Page 45. sl 10 shows why they are so much liked by the Pitrs. Sl 11. आपृच्छ—the परस्मै form of पृच्छ् with आ is irregular. विन्ध्यं वनं note that even according to बाण the दण्डका in which Rama lived formed a part of the विन्ध्याटवी. Mark the affection that had developed between Sitā and the deer etc. in sl 11. Rāvaṇa is disappointed to see that Rāma is trying to move away with his wife to the Himālayas. To prevent that, Rāvaṇa says न ते मानुषैः दृश्यन्ते. But Rāma is confident of his own powers; Hence his words सौवर्णान्....in sl 12. Intolerant of that रावण calls it अवलेप. Simultaneously with that, a deer with gold sides appears illuminating the whole place. Ravana invites Rama's attention towards that काञ्चनपार्श्व deer and says that हिमवान् is honouring him by sending the deer voluntarily to him. Rāma is delighted and observes that it is due to the भाग्य of his father in sl 13. He wishes to send Lakshmaṇa to accord a suitable reception to the animal. Sitā reminds him (in 14) that लक्ष्मण has been already sent by him to receive the कुलपति । Page 46 So Rāma personally goes with अर्घ्य, पाद्य.... to receive the प्रवासक काञ्चनपार्श्व । In sl 14, mark true heroic spirit with which he admires the बल, वीर्य, सत्त्व and जव of Rāma. 12 shows Sita's womanly timidity when alone. Sl 15 The offerings made to fire without uttering mantras are generally

snatched away by demons. Hence the comparision अमन्त्रोक्ताम्.... In sl 16, रावण boasts of his previous achievements and tells Sita the object of his coming there. Page 47 In sl 17 Ravana describes his own पराक्रम and shows how the earth is धन्या. With sl 18, cf. अभिषेक० III 16. In sl 19, Rāvana slowly suggests to Sita that she should marry him. Hearing that Sita says शप्ताऽसि in utter disgust. Obviously she is not flinging any curse on him. Hence jestingly Ravana says हहह ! अहो पतिव्रतायास्तेजः and treats it in a very light manner. His statement योऽहमुत्पतितो....(sl 20) is also ironical. A similar occasion is found in the अभिषेक० II (cf. P 12 ll 12 14). Page 48 Ravana's challenge to Rama is well-worded in sl 21. The last four lines of the Act suggest to the audience that जटायु is going to attack रावण for rescuing सीता.

ACT VI

[This Act has a Viskambhaka at its commencement. It acquaints the audience with the details of the fight between Jatayu and Ravana, through a conversation between two aged ascetics who are made to describe graphically the fight. This Interlude again is not quite essential as the fight has already been hinted to at the end of the Fifth Act. The only purpose it serves here is that it gives the actors some time to change the scene on the stage, from the Panchavati to the palace in Ayodhya]

In St.1, the first three lines describe Ravana's personal appearance. St. 2 describes the pitiable state of Sita as she is being carried away by Ravana. St. 3 gives a vivid account of Jatayu's attack on Ravana and St.4 describes Jatayu when he falls down to the earth, with his wings felled down by

the demon. The comparison of the falling down of Jatayu to that of a big forest tree when pulled down by a lordly elephant is apt.

Page 50 क इह काञ्चनतोरणद्वारम् occurs.... also in स्वप्न० VI & अभिषेक० III. विजया is the female door-keeper appearing in several of the plays of Bhāsa. She is here asked by the Chamberlain to inform Bharata that Sumantra has returned from the forests. In sl 5, the chamberlain tells Vijayā, that Sumantra looks grief-stricken. 116. चीरवल्कलवसन:....Bharata was wearing bark dress and had matted his hair since his return from चित्रकूट. Sl 6 gives a grand description of Bharata. **Page 51** sl. 7. Note भरत's anxiety to know the welfare of Rāma frequently. Sl 18. सुमन्त्र enumerates three calamities witnessed by him—१ नरपतिनिधनं २ नृपतिसुतव्यसनं and ३ मैथिलीप्रणाश: and says that his long life has been a curse on him. The line गुण इव....has been once before said by Sumantra in IV 18. In ll 19-20, mark the way Bharata characterises राम and लक्ष्मण. His question addressed to सुमन्त्र is not taken note of by the latter in his absent-mindedness due to his inward grief on Sita's abduction. Bharata at first thinks that it is due to the fatigue of the long journey, but soon feels that he might have returned without visiting Rama. Hence his question अपि मार्गात्... **Page 52** सुमन्त्र suggests that such a thing is out of question for two reasons—१ त्वन्नियोग & रामदर्शनार्थं प्रस्थित: । Sl 9 shows that Sumantra was aware of Rama's stay in पञ्चवटी and that he went there to find his hermitage deserted. Note in

the subsequent lines how gradually Sita's abduction by रावण is introduced. Page 53 In sl 12, भरत recounts the different calamities that had befallen Rama one after another. Being an impulsive man, Bharata means to go to his mother to chide her and asks सुमन्त्र (/ 13) simply to follow him. / 18 न खलु न खलु....for, सुमन्त्र did not know भरत's intention. / 14 Mark how he refers to his mother. / 15. Even विजया observes his anger and wonders what the matter might be. / 24 केन खलु उद्घातेन.... भरत's visiting कैकेयी meant that he was going to taunt her and accuse her of something or other. उद्घात=something that turns up unexpectedly. P. 54 / 9. Mark how gently कैकेयी speaks to भरत. भरत's reply अतः परं प्रियं...though sarcastic, is not taken in that sense by कैकेयी. Hence, being full of sisterly love for कौसल्या and सुमित्रा, she wishes (/ 12) to get them also to listen to the good news. But भरत's—न खलु नाम्यां श्रोतव्यं opens her eyes. In sl 13, पर्याप्तस्ते मनोरथः is a poignant rebuke on कैकेयी. The 2nd half of sl 14 is another rebuke on her. Now कैकेयी finds the time opportune to explain her position with reference to the मुनिशाप on दशरथ. Page 55 She asks सुमन्त्र to relate the मुनिशाप to भरत to convince him of her own *bonafide*. Sl 15—details of the curse. / 11 कैकेयी attributes everything to destiny. / 11 is cleverly worded, the subject which can be शापेन, विधिना, or वसिष्ठवामदेवादिभिः being left out to be supplied. भरत puts searching questions before accepting her explanation as true. When convinced, he feels (/ 23) as if a great burden is off his

mind. Page 56 भरत regrets his past uncivil attitude towards his own mother and begs her pardon. कैकेयी's words का नाम माता पुत्रस्यापराधं न मर्षयति ? show her motherly love and goodness. आपृच्छामि.–The परस्मै form is irregular. 10. Mark भरत's keen sense of duty towards Rama. His preparing the army to march for राम's help against रावण in a battle is an original idea of Bhāsa.

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ACT VII

[This Act opens with a MIŚRA VIṢKAMBHAKA. It comprises of a brief conversation between an ascetie (minor character) and Nandilaka (an inferior character) and acquaints the audience with plenty of information, that Rama has killed Ravana and consecrated Vibhiṣaṇa as king, that he has been reunited with Sita whose purity and chastity were established by gods, godly sages etc., and that he, accompanied by all his allies, is returning to Ayodhyā and camping in the penance grove of the KULAPATI on his way. The conversation is interesting as it dwells on the food of the demons and Vibhiṣaṇa's control over them. Sl in the Interlude is in the form of a blessing on Rama.]

Page 58 Sl 2–राम's recent achievements. Note his characterising सीता as जगति गुणसमग्राम् || मुनिजनवनवासे–The forest residence of the sages ; i. e. the जनस्थान. वचनमपि गुरूणां can refer to the words of his parents or of the sages. 11. कुटुम्बक:=husband. Sl 16 ff. राम recalls to सीता the different spots in the जनस्थान they were familiar with. Sl 22 shows that भरत has paid a visit to राम also at जनस्थान. Page 59 मा खलु मा खल्वेवं भणितुम्—the use of the infinitive with मा is irregular. सीता shudders when she is reminded of the

काञ्चनपार्श्व. लक्ष्मण brings news that भरत, a भ्रातृवत्सल, has come with the queen mothers and a vast army. Mark लक्ष्मण is not suspicious of भरत as in the रामायण, when he goes to meet राम in the चित्रकूट. Sl 6 तैस्तैः-different. विषम-adverse. प्रवृद्धविषय of great concern. Page 60 Sl 7 is the same as IV 16. In 118, mark भरत's first words to राम to take back his राज्य. राम says 'कथमिव ?' to know कैकेयी's mind. 120 चिराभिलषित....of कैकेयी shows how she too was anxious that राम should become king. 123 शत्रुघ्न appears for the first time, here. His observation अक्लिष्टगुणतेजसं about राम is quite appealing. Mark that राम goes to undergo अभिषेक, only when कैकेयी persuades him to do so. The preliminary अभिषेक takes place in the जनस्थान. It is conspicuous that, while कैकेयी and सुमित्रा express their joy upon this अभिषेक, कौसल्या is absent from the scene. This scene is similar to the one in the अभिषेकनाटक, wherein राम is consecrated on the sea-shore, भरत meeting him there alone. Page 62 राम's words स्वर्गपि .... (sl 11) show his attitude towards दशरथ. Sl 12 and 13 reveal the delight of भरत and शत्रुघ्न. But as लक्ष्मण remains silent, राम tells him अधिगतराज्योऽस्मि. P. 63 कैकेयी's desire to see रामाभिषेक again in अयोध्या, is noteworthy. Sl 14. The comparison of राम to the moon and of his company to the numerous stars, all rising up in the sky, is grand. भरतवाक्य is the valediction to conclude a play. It does not refer to the name of the king in Bhasa's plays. राजा भूमिं प्रशास्तु नः occurs as राजसिंहः....in his other plays.

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